SHOWTIME

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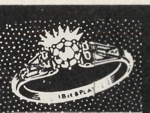

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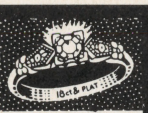

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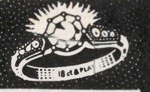

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SHOWTIME
THE TOP FILM MONTHLY

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April, 1965

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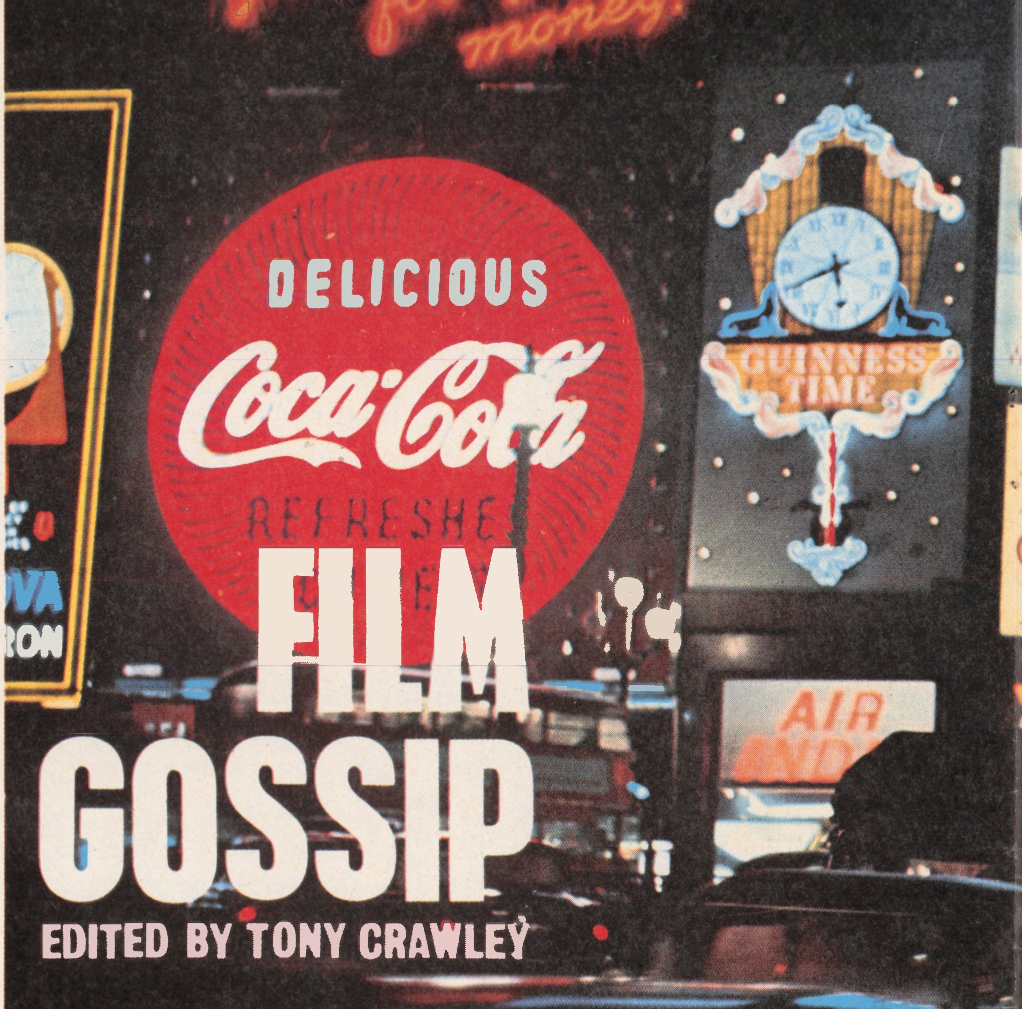

FILM GOSSIP

EDITED BY TONY CRAWLEY

Dickie's greatest adventure . . .

IT IS only on rare occasions that a British star has two simultaneous smash-hit films showing in America, but **RICHARD ATTENBOROUGH** made a tremendous impact over there with Seance On A Wet Afternoon and Guns At Batasi. Both films were hugely successful and the result was a flood of Hollywood offers.

However, as I learned when I joined Attenborough for lunch, they couldn't have come at a worse time. Why? "I am giving up acting for two years, to fulfil a great dream—to film the life of the great Indian leader, Mahatma Gandhi."

It was in December that Attenborough, with his Indian partner, **MOTILAL KOTHARI** (who has already been working on the project for four years) announced their plans.

Filming starts in October with Attenborough directing but, before then, he has a thousand and one production problems to tackle. Then comes the shooting.

"In twenty years in show business I have always hoped for a top Hollywood film," he told me. "To get a part in any old American film is easy, but the chance to work with one of the top Hollywood directors—William Wyler, Robert Rossen, John Frankenheimer, or someone like that—doesn't come every day. After the success of Seance and Batasi, I was given the opportunity. Ironically, I was not free to accept."

Attenborough could have postponed the Gandhi film, but it meant even more to him than the film offers.

The film is costing £3m. and will be of epic length. It is an enormous task for a man directing for the first time.

"Up to now, I've always been in two minds about directing," he told me when I put it to him. "A friend told me, 'When you feel you'd rather die than not direct a film, that's when you should begin.' That is just how

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I feel about this production. I knew little about Gandhi until I met Motilal, but now I understand his unflagging enthusiasm and love for this giant among human beings."

Who will play Gandhi? The part will need more than one actor as the film will cover Gandhi's life from the age of 18 to 79, when he was assassinated. One actor strongly tipped is **SIR ALEC GUINNESS**.

"He has the saintliness the part requires," said Attenborough. "However, he thinks he can play Gandhi only from the age of 35 onwards."

As the search goes on Attenborough gets more involved in what he calls "The greatest adventure of my life." I wish him luck.

★Producer **IRVING ALLEN** asked **YUL BRYNNER** to play the title role in Genghis Khan. Brynner asked for almost £200,000 to do the film. Too much? Allen thought so and, for just a little more, he got his whole cast, which includes **OMAR SHARIF, STEPHEN BOYD, ELI WALLACH, JAMES MASON, ROBERT MORLEY** and **FRANCOISE DORLEAC**!

Because he makes so many costume pictures they call **CHARLTON HESTON** "The armou[illegible] star." Says Heston: "Every time my wife, Lydia, hears the clank of armour she exclaims, 'Darling they're playing our tune !' "

French actress **SIMONE SIGNORET** has changed her mind about keeping her daughter, **CATHERINE ALLEGRET**, out of the public eye. Catherine, who is 18, has just made her film debut with **SOPHIA LOREN** in Lady L. Now she joins her mother and step-father, **YVES MONTAND**, in The Sleeping-Car Murders.

I report another **LIZ TAYLOR** shopping spree. Her latest buy is a Vlaminck painting for **RICHARD BURTON**. Cost: £10,000. Burton, by way of return, gave Liz a sable coat to keep her warm while accompanying him on location for The Spy Who Came In From The Cold. He also promised to direct her in a stage Macbeth.

After all the trouble when making Mutiny On The Bounty, I never thought **TREVOR HOWARD** and **MARLON BRANDO** would work together again. Yet Howard accepted a guest role in Brando's latest, Morituri . . . and there wasn't one row!

French star **JEAN-PAUL BELMONDO** has won **URSULA ANDRESS** for his next film, Tribulations Of A Chinese In China. The film is a comedy which will have locations all over the Orient. Ursula's role? A strip-tease artist.

★It was not **BRITT EKLAND** who talked **PETER SELLERS** into giving up smoking . . . it was **CARY GRANT**.

Filming stopped at Shepperton when the King and Queen of Greece visited The Bedford Incident set. It was a happy occasion and Queen Ann-Marie said to star Richard Widmark: "You must come and visit us in Athens." "How do I contact you?" asked the star. "Easy," said King Constantine. "Just phone the palace."

SHOWTIME MAIL

Christine Schmitmer

A FILM FOR CHRISTINE?

THERE WAS a picture in the paper of a stunning German girl called Christine Schmitmer and, although the caption said she was an actress, it did not say whether she has made any films. Can you tell me if we will get a chance to see the delicious Miss Schmitmer on the screen?

Paul Redhead,
Bicester,
Oxon.

Christine (left), recently completed a role in* Ship Of Fools*, which stars Vivien Leigh. The film will be released later in the year.

Disappeared

ABOUT FIVE years ago, there was a fine young actor making quite a reputation for himself in films like *Violent Playground* and *Robbery Under Arms*. Then he married actress Jill Ireland and seemed to disappear in the wake of the Finneys, O'Tooles and Courtenays. Please . . . whatever happened to David McCallum?

Lee Rogers,
High Road,
Tottenham.
London.

David and Jill now live and work in Hollywood. His latest films include Jungle Street *and* The Great Escape. *He's also one of the many stars in* The Greatest Story Ever Told.

The Lawford production

THIS TIME last year I remember reading that Peter Lawford had formed a company to make a comedy, *The Major And The Private*, with Sammy Davis, Jnr. Was the film ever made?

Peter Wainwright,
Brown Street,
Salisbury,
Wilts.

No. Sammy became too involved in the Broadway musical, Golden Boy. *However, Lawford's company still exists and he hopes to make the comedy next year with top international stars.*

Too good-looking?

I CAN'T understand why people rave about Alain Delon (right). He is too good-looking to be really interesting. Give me the more off-beat charm of Terence Stamp any day.

Sheila Cooper,
Twickenham Road,
Isleworth,
Middlesex.

Third member

OTTINGHAM
7 45PM

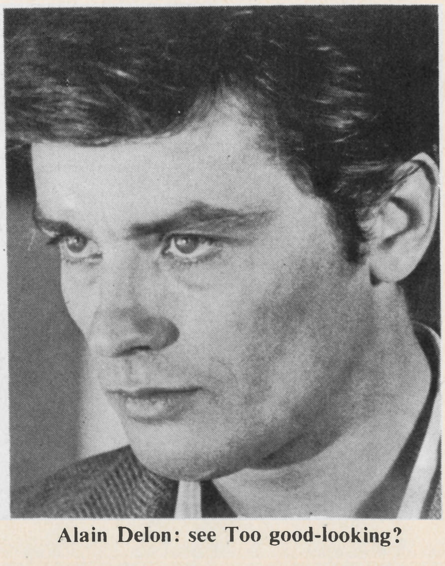
OMAR SHARIF is very busy these days, but what has happened to his talented wife, Fatan Hamami, who was so good in her first English film, *Cairo*, a few years back? She has charm, talent and great beauty. I was certain she'd make a name for herself in films. However, it seems she has faded out of the limelight.

Linda Jeffreys,
Raynes Park,
London, S.W.20.

Fatan, now estranged from Omar, is still filming in Egypt. And meanwhile a third member of the family, their eight-year-old son, Tarek, has begun an acting career. In Dr. Zhivago *he plays Zhivago as a boy and Omar takes over when he has grown up.*

Severely criticised

JANE FONDA hasn't become a star without a fair share of trouble and


Alain Delon: see Too good-looking?

161 FLEET STREET, LONDON E.C.4.

heartache. Many of her performances have been severely criticised, but she has never made excuses.

Now, with valuable experience behind her, Jane is emerging as one of the world's most exciting young stars. And she hasn't once leaned on the name of her famous father. I say, well done!

Richard Meeker,
Poole Road,
Bournemouth.

Too much publicity

WHY ALL this publicity about Carroll Baker playing Jean Harlow? If someone were filming the Charlie Chaplin story I could understand the excitement and fuss.

Harry Peterson,
Newport, Mon.

There is, in fact, a slight chance that someone will! Chaplin has always said that no film can be made of his life until after his death. However, he has been talking to Swedish director Ingmar Bergman, who is trying to persuade Chaplin to let him direct the story in the near future.

E R
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The Burton stories

I HAVE been reading some excellent stories "by Richard Burton" in various American magazines. Does Burton write them or has he a ghost writer?

Norman L. Middleton, St. Alban's Road, Watford, Herts.

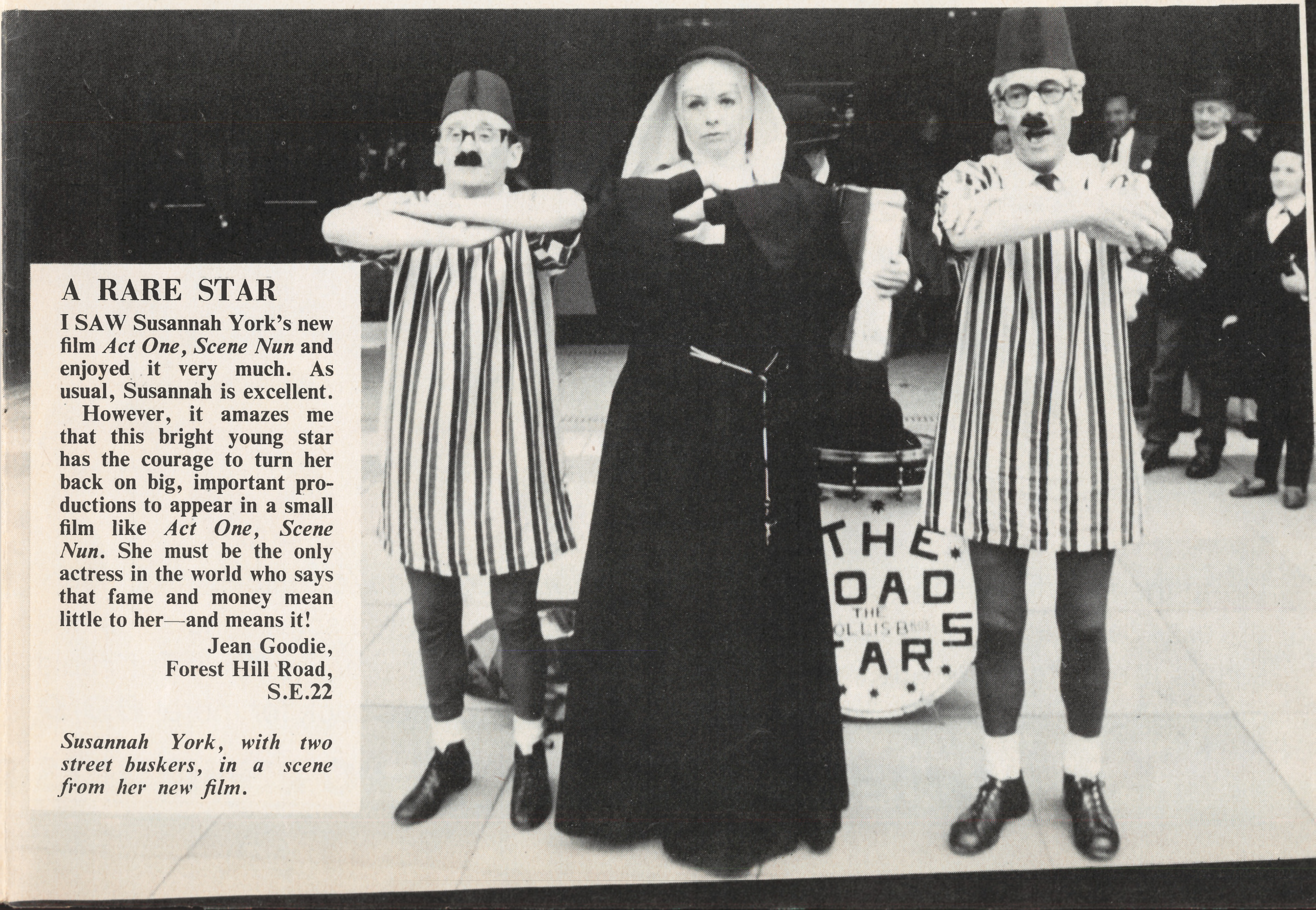
Burton writes the stories and he's delighted with the critical reviews he's been getting. "The written word is what is important to me," he says. "Acting is simply a way of making money."

A RARE STAR

I SAW Susannah York's new film *Act One, Scene Nun* and enjoyed it very much. As usual, Susannah is excellent.

However, it amazes me that this bright young star has the courage to turn her back on big, important productions to appear in a small film like *Act One, Scene Nun*. She must be the only actress in the world who says that fame and money mean little to her—and means it!

Jean Goodie,
Forest Hill Road,
S.E.22



Susannah York, with two street buskers, in a scene from her new film.

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BY JOHN WEBSTER

IS THIS THE MOST BEAUTIFUL FACE IN FILMS?

IN THE face of a little girl it is said you can see the promise of a woman—but I wonder if Kirk Douglas, when he met Daliah Lavi when she was only ten years old, realised just what a beautiful and talented woman she was going to grow up to be?

Certainly Douglas was impressed by Daliah: he tried to adopt her. However, her parents would not agree to the offer. Instead they let her go home with a Swedish actor, Alf Kjellin, who was making a film, *The Juggler*, with Kirk, in Daliah's village in Israel. Like the Hollywood star, Alf was immediately struck by the girl's unusual beauty and intelligence and was keen to help her in her ambition to study ballet dancing. So, for four years, he looked after her in Stockholm where she worked furiously with a famous dancing teacher.

(*Continued overleaf*)

Daliah Lavi: she gets a great opportunity in the new Peter O'Toole film.

For a 23-year-old Daliah Lavi is unbelievably mature

'She is the perfect blending of East and West, so necessary in *Lord Jim*'

Daliah and Peter O'Toole on the set.

It was ten years after their first meeting, in astonishingly different circumstances, that Kirk met Daliah once again. No longer was she the little Israeli girl seeking a chance to learn. As Kirk's co-star in *Two Weeks In Another Town*, she was a new and exciting actress from Continental films.

But if you imagine that Daliah was excited by the opportunity of filming with a top Hollywood star you had better think again.

"I hate Hollywood," she announced firmly.

At 20, Daliah could afford to turn her back on America. She was one of the most respected actresses on the Continent. She was also one of the busiest; in all she completed 14 films in three years, and turned down another 25. In France she made *Candide*, *The Spanish Feast* and *The Play Of Truth:* in Germany she made *And So To Bed* and *The Prison Of Dr. Mabuse:* in Italy, *Cyrano And D'Artagnan* . . she was always working.

It was through her Continental films that Daliah got her most important role. She was cast by director Richard Brooks as Peter O'Toole's only female co-star in *Lord Jim*.

As far as the British public are concerned, Daliah first made an impact striding out of the sea in a torrid little French film, *Violent Summer*. Even broad-minded audiences agreed it was a daring entrance—she emerged in a slip that was made transparent by the water.

It was not, however, this daring scene that impressed Brooks. The film that caught his eye was *Demonia*, a shattering masterpiece from Italy. The film told a terrifying story of superstition and witchcraft as practised

"I worry about making friends too easily. You never know if you can trust them"

today by the semi-illiterate villagers in the southernmost parts of Italy.

As Mira, the peasant girl possessed by demons and devils, Daliah gave a staggeringly powerful performance. Last year many critics said it was the best performance they had seen.

And Brooks, when he starred her in his film, said: "Daliah personifies the perfect blending of East and West, so necessary to the visual interpretation of Joseph Conrad's *Lord Jim*."

Characteristically, Daliah was the first person to arrive at the *Lord Jim* location in Cambodia.

"I wanted as much time as possible to meet, and get to know, the villagers I would be working and living with," she said.

During the making of the film Daliah not only proved her talent, but also showed how tough she was. While many of the men complained of the heat in the jungle, she whisked by on her bicycle looking as if she almost enjoyed the 120 degrees.

Neither did she complain about the absence of an air-conditioned portable dressing-room. She just ducked behind the nearest bush to change from her shorts and shirt into the elegant sarong she wears in the film.

"I don't think I offended the monkeys," she grinned.

In fact, throughout the arduous weeks on location, Daliah continued to smile.

"I'm not used to luxury," she often said. And, until she entered films, she wasn't.

"My growing-up years were spent at work," she explains. "We got up at dawn and spent long hours working in the fields. In the afternoons we had to help in the nursery or kitchen."

As the *Lord Jim* unit will tell you, Daliah is a very independent person.

"I have always been like that," she says. "I have a few good friends—one or two is all I want or need. I worry about making friends because I am an easy person to get on with; but, if you make friends too easily, you never know if they are sincere or if you can trust them.

"The only thing I have learned in life is not to trust anyone. Perhaps that is an exaggeration, but I find that everyone is an actor. People are acting all the time."

Daliah has made an impact on show business not only with her beauty but also her brains.

"She is one of the most intelligent girls in films—and certainly the most beautiful," says one enthusiastic producer. "She is even more beautiful than Elizabeth Taylor."

An overstatement? Take a close look at the pictures on these pages and you can judge for yourself.

No one is likely to argue, however, when I say that Daliah is a girl who commands attention.

She has a full figure and her face is expressive. She has huge brown eyes that don't miss a thing and her hair is jet black. For a 23-year-old she is unbelievably mature. She has views on most subjects and, if you don't like them, it's just too bad. She always says what she thinks. She is also ambitious.

"My career is important to me," she says. "I pride myself in being a professional. That is what matters most."

Has Hitch Had Enough

TENSION: Hitchcock's discovery 'Tippi' Hedren in a scene from *Marnie*

Alfred Hitchcock got up at six o'clock the other morning, shaved, had breakfast and was, within an hour, talking enthusiastically to a newspaper man about a new film he is to make.

Most producers would not relish the idea of conducting an interview at such an early hour, but it was a rushed visit and Hitchcock had to be at the airport by nine. Nevertheless he was more than willing to sacrifice an hour's sleep to talk about one of his new productions.

"Business is business," he told the grateful writer. "If it is necessary I'll get up in the middle of the night to talk about a film."

The new film Hitchcock talked about at that early hour was *The Three Hostages*, which he will make later this year. The story is based on the book by the producer's favourite writer, John Buchan. An exciting subject for the Master of Suspense to tackle? Yes. But it is more than that; it is also a welcome relief to see that the great director is going back to producing the kind of films that made him famous.

After his recent pictures no one knew what to expect from Hitchcock next. *Psycho*, *The Birds* and *Marnie*, like his earlier productions, had audiences sitting on the edge of their seats but, apart from suspense, they lacked the ingredients that made Hitchcock so popular: humour, sophistication and glamour. *Dial M For Murder*, *Rear Window*, *To Catch A Thief*, *North By Northwest* . . . these pictures made millions at the box-office. They were all good clean fun and the whole family loved them.

With *Psycho*, however, it was suspense with a different flavour. The film was brilliantly directed, but it was gruesome and it left a bad taste in the mouth. His second horror, *The Birds*, was a technical triumph, but it had none of the fun or the excitement of a Hitchcock picture. *Marnie*, although gripping in parts, was humorless. It was difficult to believe that it was made by the man who has always said, "Tension and humour go hand in hand in a real thriller."

Why Hitchcock broke away from his hugely successful thrillers to make these films is a mystery.

At last, however, he is going back to the old formula. *The Three Hostages*—and *Mary Rose*, another thriller he plans to make—suggest he's had enough of horror.

At a glance *The Three Hostages* may seem an odd choice. While most producers snap up the film-rights of novels before they are published (in one case the rights were bought before the book was even written), John Buchan's book was written earlier than 1930.

Look closer, however, and the reason for the choice becomes clearer. Apart from the fact that *The Three Hostages* was written by his favourite author, it has as its hero Richard Hannay, who became a famous fictional character with his other case, *The 39 Steps*.

It was Hitchcock who helped make Hannay famous when he made a film version of the book with Robert Donat in the role. A second film version was made not so long ago with Kenneth More starring.

Who will play Hannay this time? At this stage Hitchcock will not say.

Although readers of the Buchan books will need no introduction to Hannay, others will wonder what kind of hero he is. Perhaps he is best described as a pre-war James Bond. Certainly Dominick Medina, M.P., his enemy in *The Three Hostages*, measures up to any of 007's foes.

Medina, of Spanish blood, is a very popular man in London. He is a first-

Of Horror ?

In his next picture the master of suspense relies on the old ingredients

class sportsman and explorer and a fine conversationalist and poet.

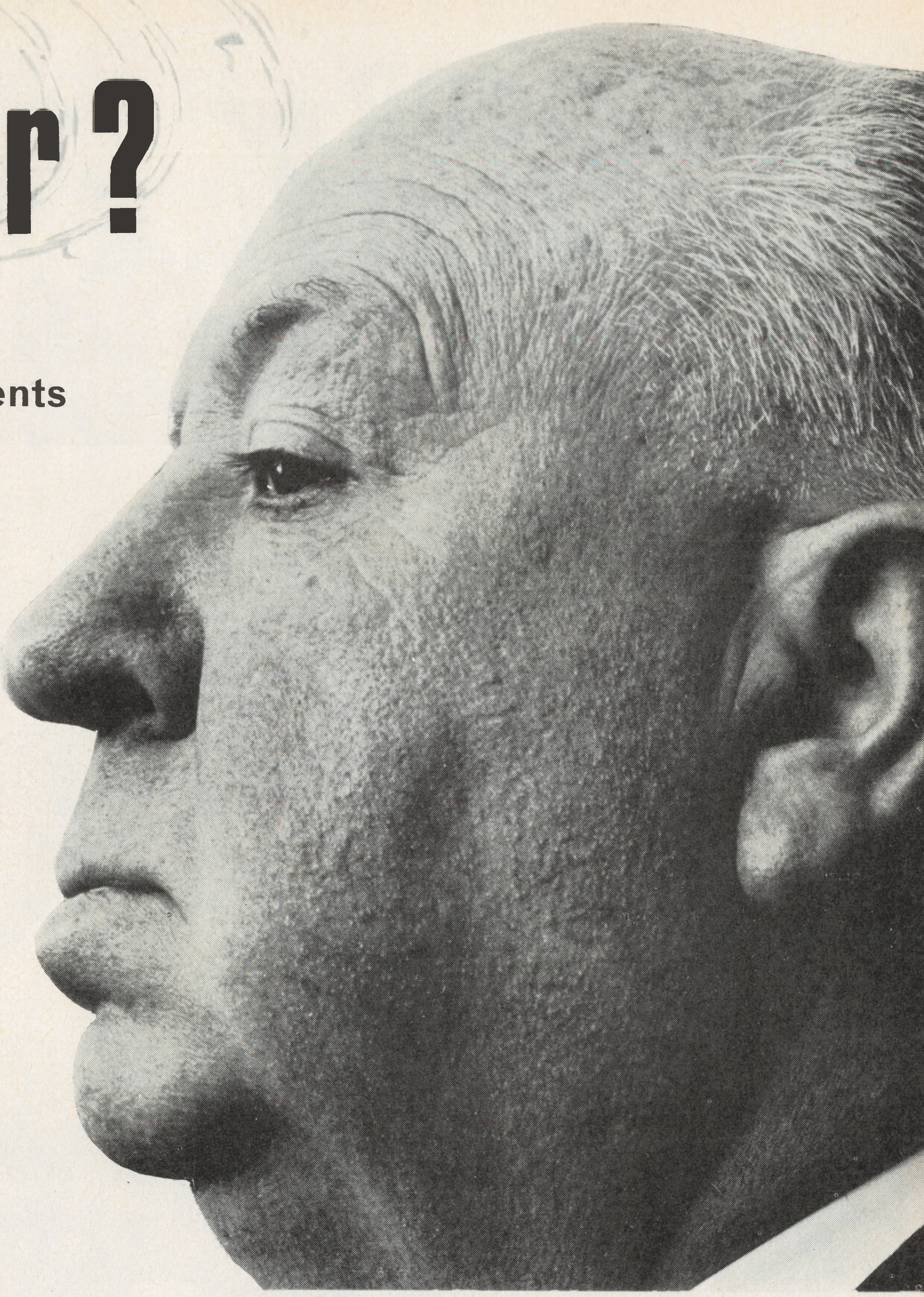
Yet, as Buchan writes, "the curious musical voice and the eyes warn you." Medina is, in fact, a villain to be feared and avoided. As Hannay discovers, when searching for the three kidnapped hostages, he has remarkable powers of hypnotism.

When Hannay first meets Medina he has no idea he is behind the kidnapping of the three young people from wealthy families. They include an heir to a considerable estate, the daughter of a leading Government confidant and the ten-year-old son of a great soldier and administrator.

No less than 50 police are put on the case, but they are stumped. Then Hannay is called in because, as his friend at Scotland Yard says, "he has a knack of stumbling on truths which no amount of ordinary reasoning can get at."

The only clue is a riddle, sent to all the parents concerned. At first it doesn't make sense to anyone. Yet it is these "six lines of indifferent doggerel" that help solve the case and unmask Medina and his gang.

The book is fast-moving and exciting; it is the kind of story Hitchcock can get his teeth into. And the result could be a film that will assure everyone he is still the Master of Suspense.



The most famous profile of them all . . .

FEAR: Tony Perkins in *Psycho*

TERROR: 'Tippi' Hedren flees from *The Birds*

CARESS FOR ZOOIE SCOTT

Top Recording Star Zooie Scott gets mobbed wherever she goes. Has to live her life in the public eye. With no time to fuss she always has to look good.

Zooie and her manager talk over the next contract.

We photographed her on a busy working day to find out just how Zooie keeps her cool, calm and collected look.

CARESS FOR ZOOIE SCOTT

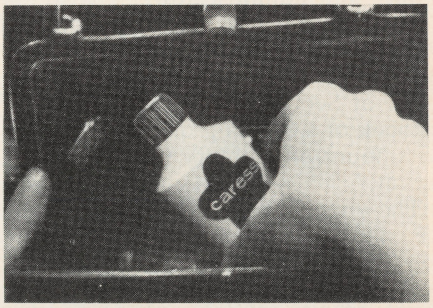
Zooie's on-the-move. On the way up. Zooie cuts another great chart topper at a gruelling session at the recording studios.

CARESS FOR ZOOIE SCOTT

After the session Zooie gets together with her manager Tony Kenyon. While she chats to him about her new American tour Zooie checks her hair.

Zooie sprays with Caress. It's the only hair spray she'll use. Keeps her hair swinging in shape. Now we were beginning to learn the secret of the Zooie Scott look.

Zooie slips the puffer pack of Caress back into her bag. She takes it with her wherever she goes.



CARESS FOR ZOOIE SCOTT

Fans mob Zooie as she and her agent fight their way through to a taxi.

Fans rush Zooie as she leaves the studios . . .

Zooie stays unruffled.

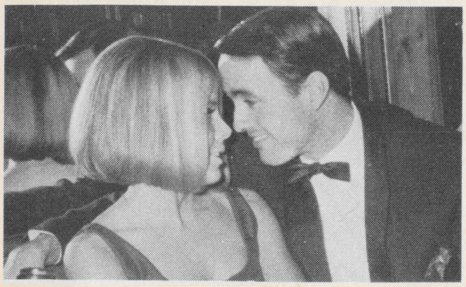
Zooie looks cool. No wonder, she relies on Caress!

Zooie and Peter do the 'swim' at London's exclusive "White Elephant" club.

No wonder Zooie uses Caress for her hair when this is what it has to stand up to.

CARESS FOR ZOOIE SCOTT

Out-on-the-town Zooie has a special date with TV star and disc jockey Peter Whitford.



Zooie looks radiant. (Zooie and Peter have been dating pretty steady for a while now but we still had the "Good Friends" treatment from both of them.)

Even brushes with over-enthusiastic photographers leave Zooie unruffled and her hair looking smoothly in place.

Caress makes sure of that.

CARESS FOR ZOOIE SCOTT

Caress holds hair beautifully. Keeps it looking just the way you want it to. Never sticky. Never dulling. Zooie believes in Caress. Wherever Zooie goes a pack of Caress goes too. Keeps her hair smooth all day long. It's Zooie's secret. Why not make it yours.

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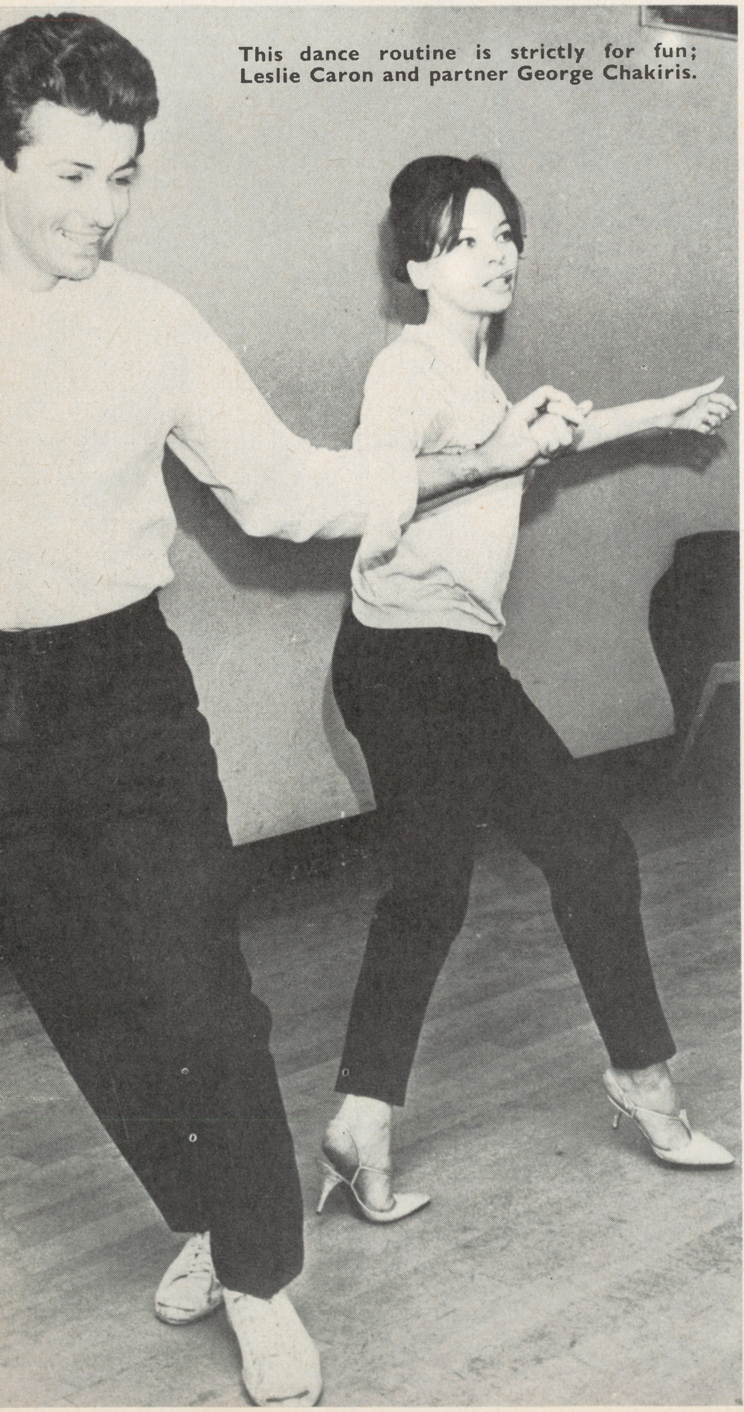
Caress puffer pack 3/9 Refill 2/3
Dressing table size Aerosols 7/3 & 10/3

All the latest news from the film capital...

Is this the girl



This dance routine is strictly for fun; Leslie Caron and partner George Chakiris.

Dick Van Dyke with his TV wife, Mary Tyler Moore.

I DIDN'T think it would be long before some smart producer asked TV's most popular wife to sign a film contract. With the shortage of film comediennes, it was obvious her talents couldn't be limited only to the small screen.

The wife? That bright-eyed brunette with oh-so-lovely legs, **Mary Tyler Moore.** She's probably better known to you as Mrs. Laura Petrie, **Dick Van Dyke's** whacky missus in his very successful TV show.

Dick is thrilled that Mary has got her chance.

"I've enjoyed making films and I know Mary will be an instant hit," he said.

Mary has been signed by the producers at Universal Studios. From her point of view it couldn't be better because it is at Universal that those sophisticated Rock Hudson-Doris Day comedies are made. She'll get the best comedy scripts and co-stars.

Just how big a star can she become in films? Very big. In fact, I'll stick my neck out and predict that in a year or two she will become a serious rival to the queen of the dry-martini comedies, **Doris Day.**

Already many top comedy stars—including **Cary Grant, Rock Hudson** and **James Garner**—are showing a keen interest in Mary. It is not yet definite, however, who will be her first leading man in films.

Before she became an actress, Mary was a model and a chorus dancer. Now, at 27, she is married to a top television executive and has a son, Ritchie (the same name as her TV off-spring).

What was her first important break in show business?

"When I won the role of a secretary in a TV detective series," she told me. "The only thing was, no one saw my face. They only used my voice and my legs. You could say I entered the business feet first!"

to rival Doris ?

IAN HAYNES Reporting

WHEN **GLENN FORD** *TURNED UP FOR THE FIRST DAY'S WORK ON* THE MONEY TRAP *HE FOUND A NEW CARAVAN-STYLE PORTABLE DRESSING-ROOM WAITING FOR HIM ON THE SET. NOTHING UNUSUAL IN THAT . . . EXCEPT THIS PORTABLE DRESSING-ROOM HAD AIR-CONDITIONING AND AIR-POLLUTION CONTROL UNITS, A £400 STEREO SET, A £20 ASH-TRAY AND A KITCHEN COMPLETE WITH PLATES VALUED AT £3 EACH.*

Watch out for **JAMES COBURN.** Last year I predicted that soon he would emerge as a big star, and this year I could be proved right. Coburn, whom you may have seen in *The Magnificent Seven* and *Charade*, is excellent in *The Americanisation Of Emily* and *High Wind In Jamaica*. And now he's chosen as Hollywood's answer to James Bond in the latest spy-thriller, *Our Man Flint*.

It was a scene that lasted one-third of a second only, but the Legion of Decency objected to it and, rather than cause trouble, producer **RICHARD E. LYONS** *decided to change it. The film? A Western called* The Rounders. *The scene? One featuring* **HOPE HOLLIDAY** *and* **SUE ANN LANGDON.** *The objection? The girls appeared with naked . . . er . . . derrières. The remedy? They have been covered by black CENSORED signs.*

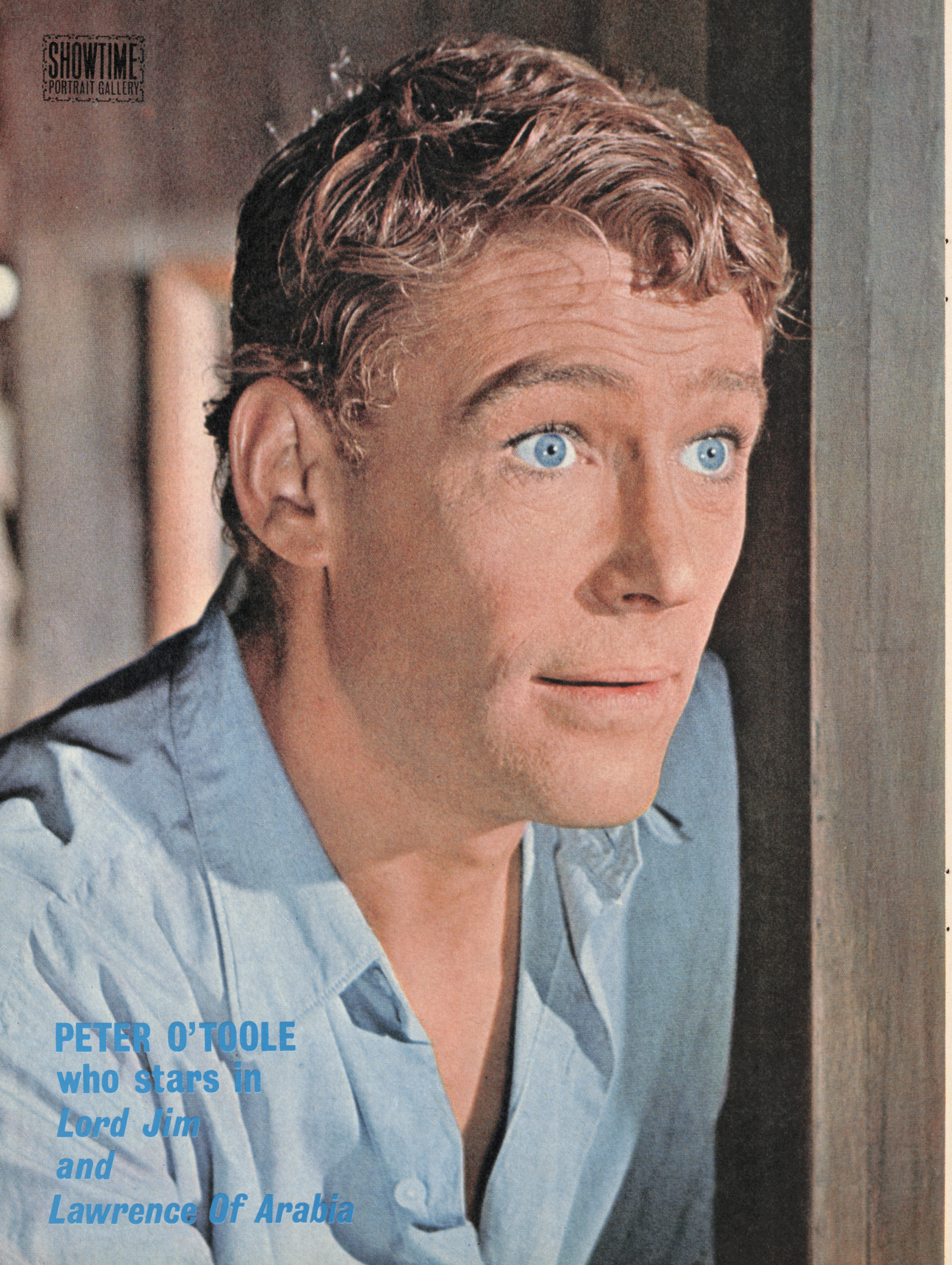
YVONNE DE CARLO's husband, stunt-man BOB MORGAN, who lost a leg while filming a dangerous scene for *How The West Was Won*, is making a new career—as an actor. His first role is in an episode of the new Ben Casey series. He plays a rodeo rider who . . . loses a leg.

There seems to be no end to films with a spy theme. Two new productions, *Our Man Flint* and *Night Of The Short Knives* are espionage thrillers; *Welcome Mr. Beddoes* stars **JAMES GARNER** as a banker who, while working abroad, is suspected of being a spy; and **PETER USTINOV** will direct *Strangers On A Bridge*, a film based on a spy-swop in which U-2 pilot Gary Powers was released.

Lucky Girl: **SUE LYON** . . . because of the directors she's been fortunate enough to work with since she started in films. They include Stanley Kubrick (*Lolita*), John Huston (*The Night Of The Iguana*) and now John Ford (*Chinese Finale*). I know actresses who have been in the business for thirty years and would give their back teeth for a chance to work with one of these men.

MY OSCAR TIPS? Best actor, Rex Harrison for *My Fair Lady;* Best actress, Kim Stanley for *Seance On A Wet Afternoon*—or Julie Andrews for *Mary Poppins;* Best director, George Cukor for *My Fair Lady*—or Bryan Forbes for *Seance On A Wet Afternoon;* Best film—*My Fair Lady*. This film will probably win other Oscars as well.

Donna Michelle . . . 20 years old . . . *Playboy's* Playmate of 1964 and now appearing with Warren Beatty in *Mickey One*.



PETER O'TOOLE
who stars in
Lord Jim
and
Lawrence Of Arabia

Who says women are all alike?

NOT SUNSILK, THE SHAMPOO FOR AN INDIVIDUALIST

Sunny hair, silky hair, good tempered hair that obeys you so beautifully . . . this can be your hair, when you treat it kindly and shampoo with the Sunsilk it needs. There's a special Sunsilk for every kind of hair . . . for normal hair, dry hair, greasy hair, dull hair. Choose your own Sunsilk and see how your hair can blossom into beauty.

THERE ARE FOUR KINDS OF SUNSILK — ONE IS FOR YOU

P.S. Have you tried new Sunsilk Hairspray—it lets your hair swing!

Sunsilk

FOR BEAUTIFUL HAIR

Win a Holiday

1st Prize: A fortnight for two in Salzburg

2nd Prize: A weekend for two in Salzburg

A Winter or Summer Holiday-take your choice

THE guide-book gives an exciting, colourful and accurate picture of Austria:

"The countryside is as full of charm as the people, the towns are steeped in character, the mountains are impressive without being overwhelming. It is the perfect place for a holiday."

Julie Andrews, who filmed *The Sound Of Music* in Austria, agrees. "You couldn't choose a better place to go," she says.

In this exciting new contest Showtime gives all its readers a chance to win a trip to Austria and see the locations where *The Sound Of Music* was made.

- FIRST PRIZE: A 2-WEEK AIR HOLIDAY FOR TWO IN SALZBURG.
- SECOND PRIZE: A WEEK-END FOR TWO IN SALZBURG, ALSO TRAVELLING BY AIR.

The competition has been arranged by TWENTIETH CENTURY-FOX, in conjunction with AUSTRIAN AIRLINES ("The Friendly Airlines") and the SALZBURG TOURIST BOARD. The winners will fly by Austrian Airlines and stay at the HOTEL PITTER.

Consolation prizes; 50 LPs from *The Sound Of Music*.

Salzburg is one of the finest places in Austria for a holiday. The countryside surrounding the city is magnificent. The city itself, with its cobbled courtyards, beautiful architecture and excellent shops, is one of the most interesting places in Europe.

Important Note: If you have already booked this year's summer holiday, you can take the prize next year should you win. Both winter and summer holidays are available.

What do you have to do to enter this exciting, FREE contest? Simple! On the coupon below you will find eight things that help to make *The Sound Of Music* the perfect musical. All you must do is use your skill and judgment to decide in which order of importance they should come. For instance, if you think 'Good Direction' is most important put '1' in the space provided. If you think 'A good script' is of second importance put '2' and so on.

An expert panel will judge all entries received. The decisions of the judges will be legally binding and no correspondence can be entered into regarding the contest. Employees of Interspan Press Services Limited, The Rank Theatre Division Limited, Twentieth Century-Fox Limited, Austrian Airlines, The Salzburg Tourist Board, and members of their families, are not eligible to enter the contest. There will be a second coupon in next month's Showtime.

Post entries to:

Showtime's *Sound Of Music* Contest,
161, Fleet Street,
London, E.C.4.

Name..

Address..

....

IMPORTANT STARS	
GOOD DIRECTION	
BEAUTIFUL SONGS	
GOOD SCRIPT	
LIVELY DANCES	
EXCITING LOCATIONS	
PLENTY OF DRAMA	
ROMANTIC SCENES	

POST THE COUPON NOW!

in Austria

AUSTRIAN AIRLINES
AUA

Enjoying the beautiful Austrian countryside . . . Julie Andrews and the children from *The Sound Of Music*

The Von Trapp children . . . on parade for their father.

Showtime spotlights a musical that is bound to be a hit

The Sound of Music

Julie Andrews in a scene with Eleanor Parker.

If you have seen Julie Andrews in that delightful Disney musical, *Mary Poppins*, you will know that the girl from Walton-on-Thames has a personality and talent that is fast making her one of the screen's biggest and most exciting stars.

Hardly have we got our breath back from seeing her spectacular debut as the magical governess, when Julie arrives in yet another memorable movie that has "hit" written over it so plainly that you could still see it if they brought the curtain down.

It is a coincidence that in this

Governess Julie, after a shaky start, begins to win the children over.

Christopher Plummer as Von Trapp.

new, knock-out production, *The Sound Of Music*, Julie plays a governess once again. However, she's not a magical nanny this time. Though there are moments in the story when Maria, the character she's playing, must have wished she had some of *Mary Poppins'* strange powers to help her out of trouble. Nevertheless, if Maria is weak on wizardry she's strong on charm and all turns out well in the end.

The Sound Of Music, based on that super-colossal stage hit by Rodgers and Hammerstein, is a film that would make even the most hardened fan feel lachrymose. Maria is a novice at the Abbey in Salzburg who finds that she is not fitting into the way of life and, at the request of the Mother Abbess, goes off to be a governess to seven children until she can sort out her feelings about life.

Her charges are the children of Captain Von Trapp (Christopher Plummer), a retired naval officer who has been widowed for several years.

Maria's confidence is at zero when she starts out on this new experiment, and it is certainly not boosted when she discovers that Von Trapp runs his home with naval precision, summoning his children with a blast on a ship's whistle!

Like the children in *Mary Poppins*, the Von Trapp youngsters are far from perfect. They show her how the land lies straight away by welcoming her with a live toad which they plant in her pocket.

Despite this gruesome greeting, however, Maria gradually gathers confidence in her new position and the kids begin to like her. The story that follows tells of her adventures with the Von Trapp family.

They are dramatic, funny, romantic and sad; and those two masters of the musical, Rodgers and Hammerstein, don't miss a trick when putting a character's feelings in a song. *I Have Confidence In Me*, *My Favourite Things*, *Climb Every Mountain* and *Do-Re-Mi* are just four of the numbers in the film.

Apart from giving Julie Andrews another chance to prove she is the screen's most promising musical star, *The Sound Of Music* shows Christopher Plummer in a major part that is different from anything he's done before. He couldn't have a choicer role than Captain Von Trapp and, by Christopher, he doesn't waste it!

As a musical, it has got everything: good songs, a well-written script, well-moulded performances. And there's a big bonus; the film is shot against magnificent Austrian mountains, valleys, lakes and buildings that are breathtakingly beautiful.

Even *Mary Poppins*, with her magical powers, couldn't offer you more.

KIM SINCE

A picture portrait of Showtime's cover star

It's hard to believe, but this IS Kim Novak in one of her first screen appearances. The film *Pushover*, was made in 1954. Fred MacMurray was the star.

Kim with Jack Lemmon in *Phffft!* She succeeded in making the men sit up and take notice.

A fine, sensitive performance in *Picnic*, with William Holden.

KIM NOVAK has come a long way since *Phffft!* "Since what?" you say. Yes, we got it right. *Phffft!* was the title of the film she made with Jack Lemmon more than ten years ago. It was this picture that first made men sit up and take notice.

And, early in her career, it was only males who fell for Kim.

Even so, it didn't take her as long as most Hollywood actresses to prove she was more than just a pretty face; that with her curves went a sharp brain and an enormous enthusiasm for work.

Kim learned fast. She studied hard and improved with each picture. In *Picnic*, with William Holden, and *The Man With The Golden Arm*, with Frank Sinatra, she won the respect of all who worked with her. By the time her film career was three years old, Kim's studio had enough faith in her to trust her with the highly dramatic part of Jeanne Eagles, the old time star.

It was in *Bell, Book And Candle*, again with Lemmon, that Kim really arrived. In this film Kim looked sensational and she gave a great performance.

Since then Kim hasn't looked back. In *Strangers When We Meet*, *The Notorious Landlady*, and *Boys' Night Out* her stature has grown. In the recent comedy, *Kiss Me, Stupid*, she gives a wonderfully funny performance, and reports of her new film, *The Amorous Adventures Of Moll Flanders*, suggest she steals the show once again.

But Kim feels she has only just started her career. She says: "There is a lot to learn yet."

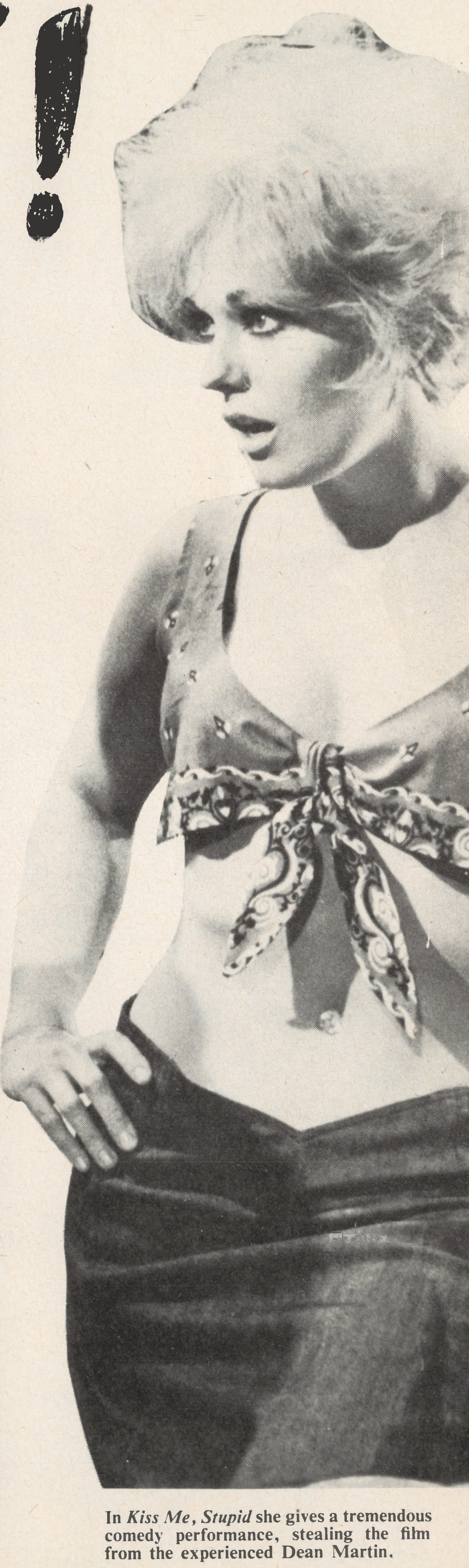
PHFFFT!

One of Kim's early screen successes came with Frank Sinatra in *The Man With The Golden Arm*.

James Stewart was her co-star in Alfred Hitchock's *Vertigo* (1958). Hitch predicted she would become a big star.

Kim, with James Garner, in *Boys' Night Out*. When the film was made (in 1961) Kim was firmly established as a star.

Advance reports suggest that Kim gives her best-ever performance in *Moll Flanders*.

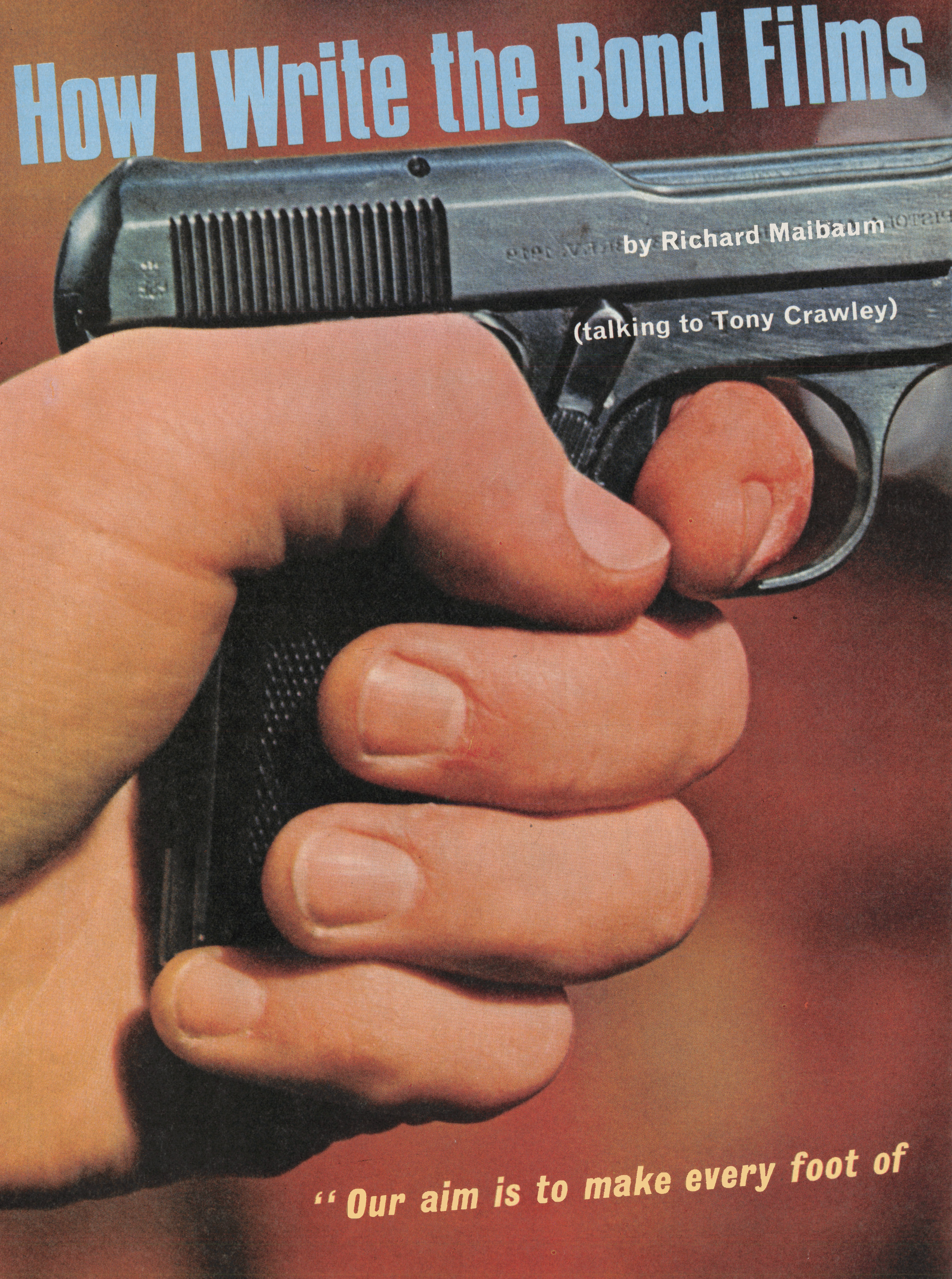


In *Kiss Me, Stupid* she gives a tremendous comedy performance, stealing the film from the experienced Dean Martin.

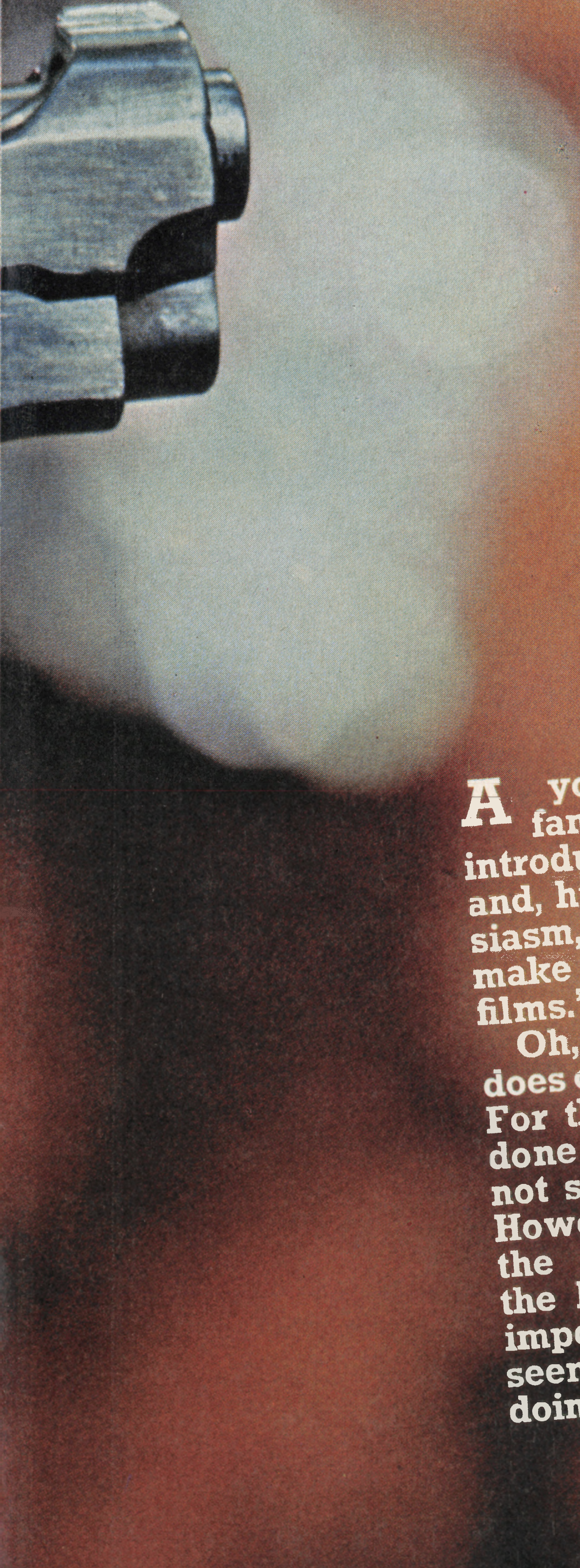
How I Write the Bond Films

by Richard Maibaum

(talking to Tony Crawley)



"Our aim is to make every foot of



A young man, who obviously fancied himself as a producer, introduced himself to me recently and, his eyes glittering with enthusiasm, announced: "I'm going to make a parody of the James Bond films."

Oh, really, I thought. And just how does one make a parody of a parody? For that is precisely what we have done with Ian Fleming's books. I'm not sure if Ian himself realised this. However, he did once comment that the pictures seemed funnier than the books, so perhaps he did. The important thing was he always seemed happy with what we were doing.

(Continued on page 28)

film pay off in terms of excitement . . ."

HOW I WRITE THE BOND FILMS cont'd

Richard Maibaum, 54, has been in show business for 32 years. He comes from New York, and has acted in and produced plays on Broadway, directed Army films, as well as scripting Hollywood productions.

The public seems happy, too. There is little doubt in my mind, however, that the success of the Bond films stems directly from the success of the novels. Fleming's way of telling a story and his tongue-in-cheek attitude towards love, death, violence and all the other ingredients that make his books so entertaining, have delighted millions of people all over the world. His books are, in parts, savage. We have made the humour savage—but, as the films have proved, people today enjoy sick jokes. (It is, incidentally, in the sick joke department that the films have always developed far more than the books. Sometimes, I think far beyond what Fleming intended.)

Despite my great admiration for the Bond books, however, they do present problems for a writer bringing them to the screen. I told Ian he wrote too well; that he had an 'untransferable literary quality'. It was a left-handed compliment from a screen writer!

The biggest problem is to handle his material objectively and, at the same time, retain his style and flavour. With each new film my job is the same: to translate the novel into terms of the big screen. Of course, the director is finally responsible for doing that, but my script is his blue-print.

I am limited to setting down only what can be said and done by the actors, and what can be photographed by the cameras. Everything else must go; all those beautifully descriptive passages, the beautifully chosen words that reveal the characters, great hunks of interesting detail . . . it has to be cut.

Take *Goldfinger*, for instance; in the film there were four lines only used from the original book!

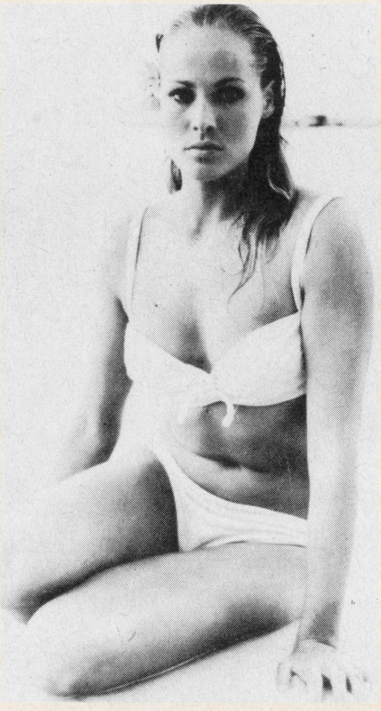
Sticky situations

Then story-telling techniques, particularly those involving flash-backs, must be replaced by straightforward, simple, techniques. Also, sticky situations made effective by Fleming's magnificent flow of words must be made acceptable to audiences through dialogue and what is seen on the screen.

A case in point is the famous *Goldfinger* book scene, in which Bond was strapped to a work-bench and menaced by a circular saw that was getting closer every second. That was fine in the book because of the way Fleming described it. On the screen, though, it would have looked like something straight out of *The Perils Of Pauline*. People would have laughed at us.

So I thought of the laser beam, a modern invention used in industry today (though, I admit, not as powerful as shown in the film). With the introduction of the beam we had Bond in a similar situation but, on the screen, it was far more effective than a saw would have been.

Logic is another problem when writing the Bond scripts. Once, as a young man, I worked as an assistant writer for Alfred Hitchcock on *Foreign Correspondent*. I told him that I thought a certain situation was illogical. He looked at me sadly and replied: "Dear boy, don't be dull. I'm not interested in logic, I'm interested in effects. Audiences shouldn't have time to think about logic."



My favourite Bond film scene? Ursula Andress, as Honey, coming out of the sea in *Dr. No*. The sun on her legs, the water glistening on her body. I'll never forget it!

All the same, if you go beyond a certain point it is dangerous; audiences simply won't accept what's happening and the film becomes a farce.

Again, *Goldfinger* explains my point: in the book Fleming has Goldfinger breaking into Fort Knox to steal 16-billion dollars in gold bullion.

Fleming, in the best Hitchcock tradition, never bothered his head about how long it would take to transport that amount of gold. I worked out it would take weeks.

So why, we asked, would a man want to break into Fort Knox and NOT take anything away? In the film James Bond's computer-like brain took exactly eight seconds to work it out.

Then there is the question of "bumps". Hitchcock told me: "If I have 13 bumps, I know I have an exciting picture." By "bumps" he meant shocks, high points, thrills or whatever you choose to call them. The old lady in *Goldfinger* who suddenly appears with a machine gun—she was a "bump".

From the beginning, with *Dr. No*, *From Russia With Love* and *Goldfinger*, the two producers ("Cubby" Broccoli and Harry Saltzman) and I have not been satisfied with 13 "bumps". We always aim for 39!

If I exhaust my ideas, "Cubby" or Harry always turn up with something.

Our aim is to make every foot of film pay off in terms of excitement, comedy or drama. Nothing must drag.

A team effort

In writing the scripts I see in my mind every scene as it will happen. It takes me nine or ten weeks to produce the first draft. If it's going well I can write 12, 14 or even 16 hours a day. If I run into difficulties I can usually solve them in my sleep.

After the first draft I spend four or five weeks in which I do revisions. These take place after discussions with the producers and the director. It's a team effort all the way.

Finally, as certain stars are signed for the parts, I may re-write. I can change things to suit them. For instance, when Honor Blackman was announced to play Pussy Galore we had to have a scene in which she threw Bond. Fans of *The Avengers* would love that!

We were very lucky to get Sean Connery to play Bond. I doubt if the critics, or the fans, realise what a fine job he does. His attitude is just right in every way.

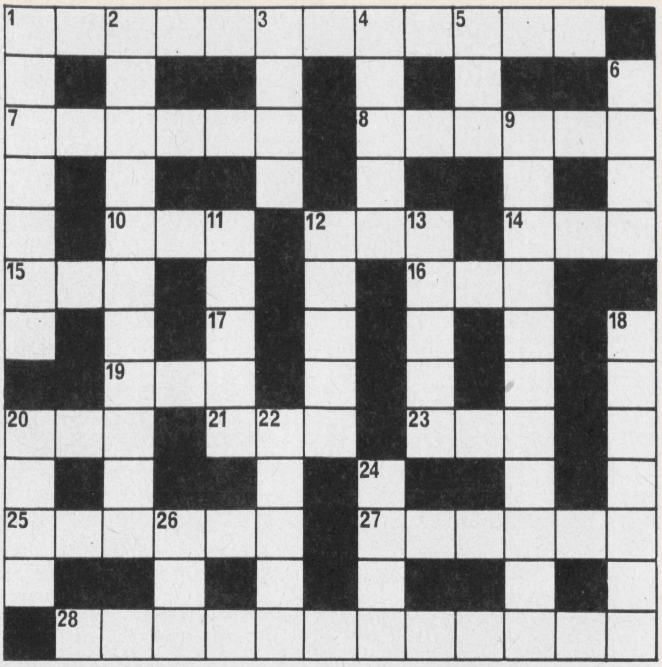
If you have read the Bond books you may have noticed the screen Bond is slightly different. We have retained all of Bond's characteristics, but have added one: humour. In the books Bond lacks humour; we all consider it an important part of his film image.

However, the jokes aren't used only to make audiences laugh. They are safety valves; moments for them to relax before the next dramatic incident.

We are now steeped in the next Bond adventure, *Thunderball*. It is not too difficult to tackle because the book reads like a film.

As always I'm very excited about the production. Kevin McClory, who is co-producer on the film, has been showing me the locations—and I know we are going to have some fun!

SHOWTIME CROSSWORD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Across

1. Seven men show this. (12)
7. Rex Harrison and Marlon Brando played this part. (6)
8. Horst Bucholz's nationality. (6)
10. James Mason was the man out. (3)
12. Ingmar Bergman is well-known for this type of film. (3)
14. That Haggard woman. (3)
15. One of the things Antony wanted to borrow. (3)
16. . . . *One, Scene Nun:* Susannah would know. (3)
19. 21 across is likely to make one. (3)
20. If you are prompt, you won't need this. (3)
21. Eric's partner. (3)
23. He made advances to Carroll Baker in *Baby Doll.* (3)
25. Re lots of this when filming goes wrong. (6)
27. *Sons And Lovers* was about "love spiritual and love . . ." (6)
28. Horror king who is an authority on art. (7/5)

Down

1. His surname reminds us of a mutiny and he is also in file. (7)
2. A measurably good actor. (7/4)
3. John Wayne has defended many. (4)
4. No Hollywood producer goes without one of these. (5)
5. . . . *The Moon By Night.* (3)
6. Partly concerned with the start of a fairy tale. (4)
9. The surname of the actor whose past, present and future is famous. (11)
11. Edina twists for 007's wife. (5)
12. Patrick's a bird that lifts things and you can see him on T.V. (5)
13. The critics may not like it, but it could be a matter of . . . (5)
18. The christian name of an actress not made famous by an eastern tale. (7)
20. American child actors are always so described. (4)
22. David Niven usually plays a lovable one. (5)
24. Ella's kind of singing. (4)
26. The christian name of Janet Munro's husband. (3)

ANSWERS . . .

Across

1. Magnificence; 7. Caesar; 8. German; 10. Odd; 12. Art; 14. She; 15. Ear; 16. Act; 19. Pun; 20. Cue; 21. Ern; 23. Eli; 25. Taking; 27. Carnal; 28. Vincent Price.

Down

1. Michael; 2. Gregory Peck; 3. Fort; 4. Cigar; 5. Nor; 6. Once; 9. Mastroianni; 11. Diane; 12. Crane; 13. Taste; 18. Natalie; 20. Cute; 22. Rogue; 24. Scat; 26. Ian.

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The chewing gum
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It's the latest, it's the greatest. Chiclets in sticks—with a Spearmint flavour! **5 sticks for 6d.**

6 FRUIT FLAVOURS
Chiclets
FLAVOUR COATED GUM
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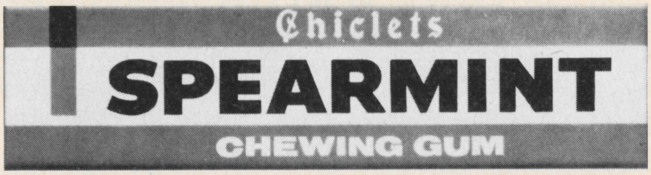
ADAMS
Chiclets
CANDY COATED GUM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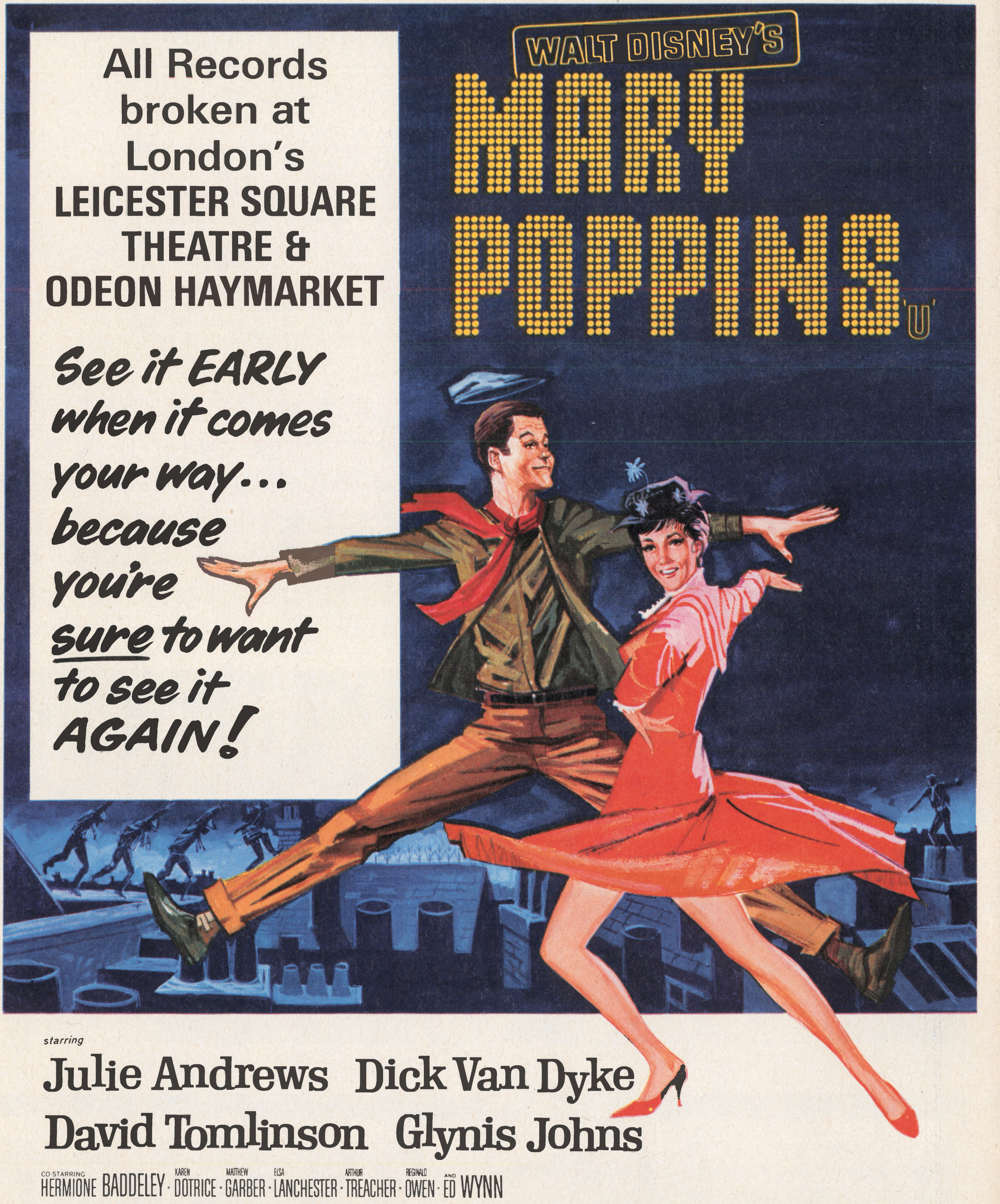
All Records broken at London's LEICESTER SQUARE THEATRE & ODEON HAYMARKET

See it EARLY when it comes your way... because you're sure to want to see it AGAIN!



starring

Julie Andrews Dick Van Dyke
David Tomlinson Glynis Johns

CO STARRING HERMIONE BADDELEY · KAREN DOTRICE · MATTHEW GARBER · ELSA LANCHESTER · ARTHUR TREACHER · REGINALD OWEN · AND ED WYNN

Co-producer BILL WALSH · Directed by ROBERT STEVENSON · Screenplay by BILL WALSH · DON DaGRADI · Based on the "Mary Poppins" books by P.L. TRAVERS **TECHNICOLOR®**

© MCMLXIV WALT DISNEY PRODUCTIONS

MEN?

I expect them to be unfaithful—says Sue Lloyd

COOL and sophisticated is the best way to describe the espionage agent that Sue Lloyd plays in Harry Saltzman's new spy-thriller, The Ipcress File. *And in real life Sue gives the impression of being . . . cool and sophisticated. At least, she insists men see her that way.*

"The trouble," explains Sue, "is this type of girl seems to attract a certain type of man—a man who is slightly ruthless, completely cynical and rather selfish.

"They imagine a girl like this is ideal for a light-hearted romance; a girl who knows the ropes, someone they can forget at the drop of a hat without any heartache on either side.

"It's just my luck to attract that kind of man! I suppose I am a little cool and cynical—but who wouldn't be with that sort of boyfriend to contend with?

"Yes, I can cope with my dates because I don't think I've ever been naive," Sue adds. "I grew up at an early age and perhaps it is just as well.

"One thing this type of man usually has is plenty of money," continues Sue. "I've had several chances to marry wealthy men and once I even got to the point of thinking: 'Why not?' But when

(continued overleaf)

Don't move, boys. Sue Lloyd has got you fully covered!

MEN? cont'd —

it came to actually getting engaged I backed out.

“You see, I couldn't shut out the thought that I was marrying only for money. I think you can almost convince yourself you're in love if you try hard, but finally the truth is discovered. When it is, you suffer more than anyone.

“Money doesn't mean that much to me, anyway. It can't stop you from becoming bored. Boredom is the biggest danger in marriage. It's so easy to get into a rut. Money can help you into a rut just as easily as having no money at all.”

Sue has definite ideas on how to stay happy in marriage.

“In the first place I believe that every man is going to be unfaithful,” she says. “That is the way man is made. Some may never get the chance, but I think that it's a man's nature to be unfaithful if he does get the opportunity. The important thing is that he must be very clever and never let his wife find out.

“A wife should always wonder about her husband but never be sure—that's a part of the battle of the sexes.

“Providing I never found out about my husband's infidelity, I wouldn't worry. If I did find out, I would suffer for a week or so and then, if it were not serious, I would forgive him.

“I think it's important for a woman to involve herself in her husband's interests,” goes on Sue. “I also think it's important that he doesn't feel chained. I would never tie him down, or nag him. Yet I would let him know I was dependent on him because men like to feel that their wives would be lost without them.”

How does Sue define sex-appeal in a man?

“He doesn't have to be handsome,” she says. “An ugly man can have sex-appeal; while a handsome man may have none.

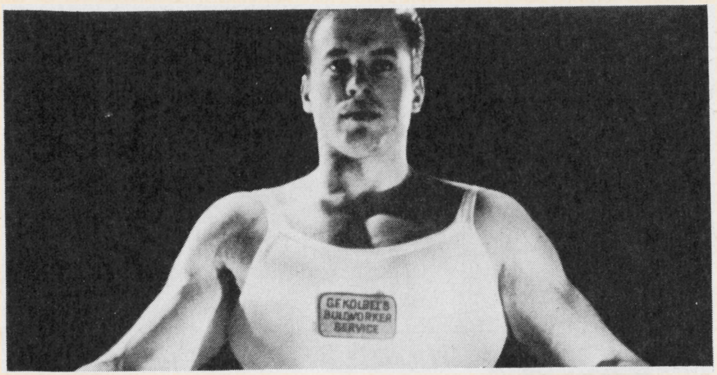
“To me a sense of humour is an important part of sex-appeal. It's also essential in marriage because it would see you through all the ups and downs.

“I can't stand moodiness and I don't think a man with a sense of humour can possibly be moody. A day in which you don't have a good laugh is a day wasted.

“All men have their irritating characteristics and so do women. If they make you want to scream you're obviously not in love; when you learn to live with them you are. It's as simple as that.”

**IAN
HAYNES**

“I would never tie him or nag him”



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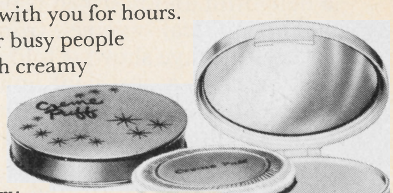

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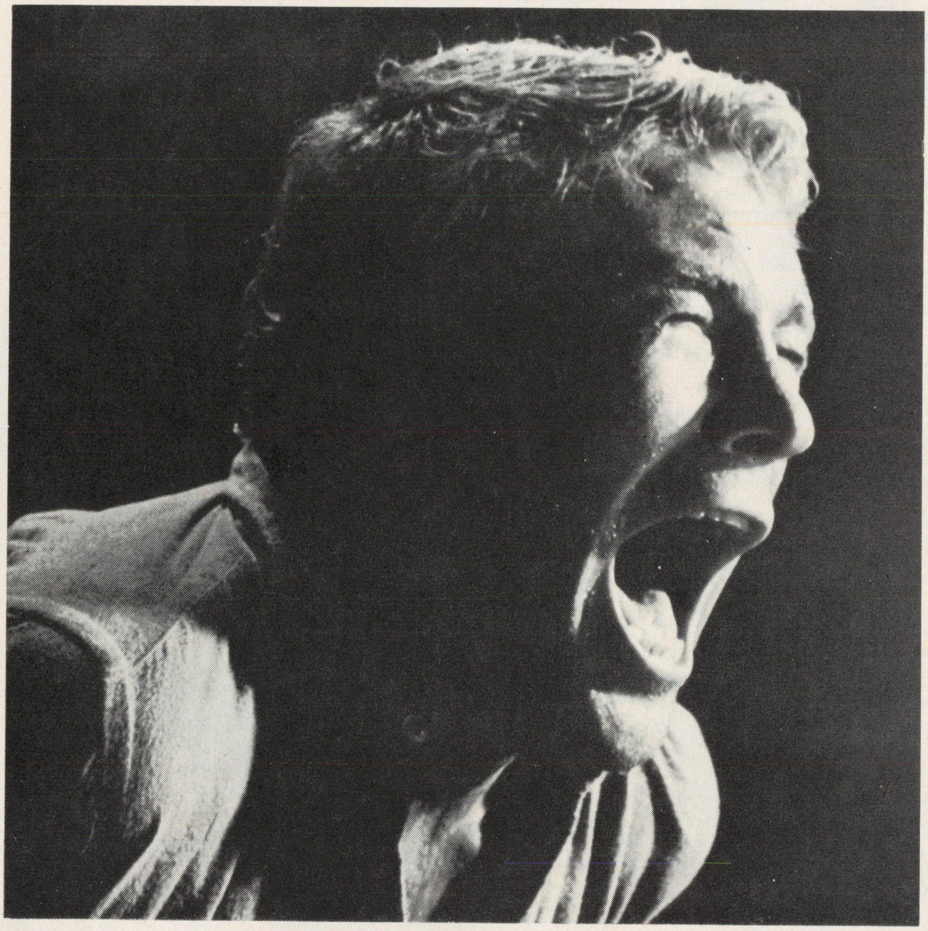
SPOTLIGHT ON FILMS



LORD JIM

WITH *Lawrence Of Arabia* attracting large audiences all over the country, Peter O'Toole can now also be seen in *Lord Jim*, a new production that is likely to meet with just as much approval. The film confirms what we thought when *Lawrence* was first seen; that in O'Toole we have one of the finest actors in the world today.

In its way the part in *Lord Jim* was just as big a challenge as the enigmatic Lawrence. But O'Toole thrives on challenges and his performance is a marvel!

Jim, the character Joseph Conrad brought vividly to life in his famous book, is a man with a tortured soul.

A single act of cowardice changes his life and he begins a painful search for atonement.

O'Toole brilliantly gets under the skin of the tragic character. His fears, frustrations and pains are magnificently captured by the camera, which doesn't miss a thing. The other stars —James Mason, Curt Jurgens, Eli Wallach, Paul Lukas, Akim Tamiroff and Daliah Lavi—all fit into their parts perfectly; director Richard Brooks has handled each character with loving care. But it is O'Toole you remember in a film that will prove to be one of the best of the year.

THE SOUND OF MUSIC

IT ISN'T often you find two "foreign" stars taking the leading roles in big American musicals, so *The Sound Of Music* is something of a rarity if only for the fact that Julie Andrews and Canada's Christopher Plummer head the cast. And what a delightful and polished team they prove to be!

This musical 'weepie', from Rodgers and Hammerstein's successful stage show, is told with great style and warmth.

Julie plays a postulant-nun who can't come to grips with her feelings for the future. She is sent to act as governess to seven children, in the hope that it will give her a chance to decide what she wants to do. The children's father (Christopher Plummer) turns out to be a retired naval officer who runs his home more like a ship.

Although, at first, the children are not too sure about the governess, she soon wins them over.

But don't think this is *Mary Poppins In Austria*. For Julie's new governess role is very different from the magical Mary. She falls in love with the children's father who has been widowed several years earlier . . .

Exciting and fast-moving, *The Sound Of Music* is finely directed by Robert Wise. Remember his last musical was *West Side Story*.

KISS ME, STUPID

RAY WALSTON is a huge success in the part Peter Sellers left vacant when he became ill last year. Walston plays a music-teacher who is also an ambitious amateur songwriter. When Dean Martin, portraying a famous singing star, is forced to stay in his home due to car trouble Ray grabs the chance to prove his talent.

Unfortunately he soon regrets Dean's visit; he is a very jealous husband (who wouldn't be with a wife like Felicia Farr?) and the star has got quite a reputation with the ladies . .

As you might expect, Dean has all the luck. No sooner is he kicked out of the music-teacher's house than he meets Kim Novak. And she's a wow!

MARY POPPINS

WITH his usual touch of magic, Walt Disney has taken a charming fantasy and turned it into a lavish production that must rank as his best ever. He has assembled the perfect cast and given them a good script and wonderful music.

Julie Andrews makes a screen debut that will long be remembered. She will captivate her audiences with her charm. The odd-job man, Bert, is an engaging character as played by Dick Van Dyke. He's in two show-stopping scenes.

LIVE SHOWS

ELLA & OSCAR

The great Ella Fitzgerald returns to Britain this month. She is supported, as usual, by pianist Oscar Peterson.

April: Hammersmith Odeon, 10; New Victoria, Victoria, 11; Leeds Odeon, 12; Birmingham Odeon, 14; Finsbury Park Astoria, 16; Hammersmith Odeon, 18; Kilburn State Gaumont, 19.

BACHELOR BOYS

The Bachelors take their famous girl-friends (*Charmaine*, *Diane*, *Ramona* and others) on tour soon.

April: Lewisham Odeon, 11; Cardiff Capitol, 25.

May: Leeds Odeon, 2; Wolverhampton Gaumont, 3; Leicester Odeon, 4; Derby Gaumont, 5; Doncaster Gaumont, 6; Sheffield Gaumont, 7; Bolton Odeon, 8.

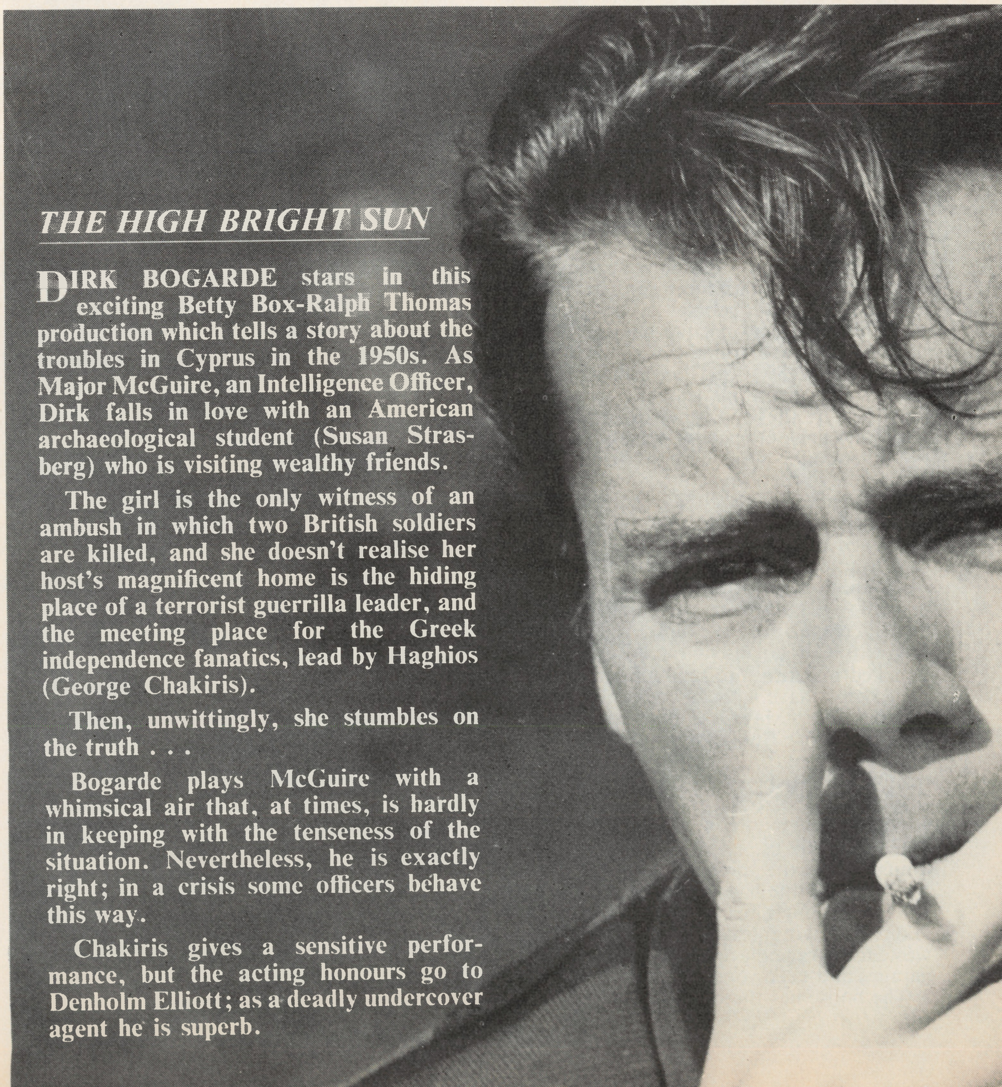
THE INTELLIGENCE MEN

DID they predict at Pinewood, where this film was made, that Morecambe and Wise were going to be a success in their first film? They did—and they were right! The comedy stars were determined to wait until they felt they had the right story before making a picture. Well, the wait was worth it; *The Intelligence Men* is a resounding hit.

It was a great idea to get the boys in a film with a spy theme. Spies are all the rage these days and, although James Bond tackles the world's villains in a completely different and, some will say, more professional way, there is no doubt that the boys have made an impression on M.I.5.

It all begins by accident. M.I.5. are anxious to crack Schlecht, the international crime gang out to cash in on the Cold War by sabotaging vital talks between Russia and Britain. Unfortunately the agent who is on the verge of getting to grips with the gang dies (of natural causes!) and Eric is mistaken for him by a Schlecht spy.

From then on the film is a laugh a minute. Morecambe and Wise have never been funnier. This film must be the beginning of a great new career.



THE HIGH BRIGHT SUN

DIRK BOGARDE stars in this exciting Betty Box-Ralph Thomas production which tells a story about the troubles in Cyprus in the 1950s. As Major McGuire, an Intelligence Officer, Dirk falls in love with an American archaeological student (Susan Strasberg) who is visiting wealthy friends.

The girl is the only witness of an ambush in which two British soldiers are killed, and she doesn't realise her host's magnificent home is the hiding place of a terrorist guerrilla leader, and the meeting place for the Greek independence fanatics, lead by Haghios (George Chakiris).

Then, unwittingly, she stumbles on the truth . . .

Bogarde plays McGuire with a whimsical air that, at times, is hardly in keeping with the tenseness of the situation. Nevertheless, he is exactly right; in a crisis some officers behave this way.

Chakiris gives a sensitive performance, but the acting honours go to Denholm Elliott; as a deadly undercover agent he is superb.

Concluding The Michael Caine Story

•••••••••••••••••PART 3•••

CAINE

Caine as a British spy in *The Ipcress File*. He bought the book the day it came out.

SITTING with Michael Caine in the L-shaped lounge of his elegant mews house close to Hyde Park was not unlike being present at a United Nations meeting. There wasn't the multi-lingual babble of tongues, but everything else had an international flavour.

The grass-paper on the walls is Japanese and the rugs Swedish; his armchairs come from Italy, the small leather-backed chairs from Spain; the book-shelves originated in Israel and one of the coffee-tables in Holland; the other coffee-table is solidly British and so is his new hi-fi equipment.

"I wasn't trying to be clever," Caine explained. "I just bought what I liked and it happened to turn out this way.

"I wanted to have modern furniture, but so much modern furniture is even worse than hygienic—it's positively carbolic! It may look nice in magazines and films, but you can't live with it. It's like living in a hospital ward. I picked my furniture for its warmth.

"I didn't have a lot of money when I got this place last May. I hadn't started making *The Ipcress File*. But I didn't want to buy a load of cheap furniture, and then have all the trouble and expense of replacing it later. In the end I borrowed from the bank on the strength of my contract."

Underneath us, as we sat talking in the lounge, were the three garages that go with the house. Caine hasn't got a car of his own. In fact, although he can drive, he has not yet taken a driving test. However, he doesn't waste the garage space; he rents out two of the garages and keeps one for visitors.

The house has three bedrooms.

"I HAVE A LARGE BEDROOM FOR MYSELF," CAINE EXPLAINED. "THE OTHERS ARE FOR MY MOTHER-IN-LAW AND MY DAUGHTER WHEN THEY COME TO STAY WITH ME."

His ex-wife, Patricia Haines, has now re-married, and their seven-year-old daughter, Dominique, lives with Caine's mother-in-law in Sheffield.

The book-shelves, in the lounge and in Caine's bedroom, are not just pieces of furniture; they are crammed with books. Caine has been an avid reader ever since he found he could escape the atmosphere of the mean streets in which he used to live by seeking refuge in Southwark public library.

"I spent hours in that library," he recalled. *"I found that by reading books I could go anywhere, do anything and be anyone. I still read incessantly and always before going to sleep at night."*

Curious coincidence

But these days he does not have to go to a public library. He can afford to buy the books he wants.

"Curiously, I bought *The Ipcress File* the very day that it came out," he said. "Of course at that time I had no idea that I would star in the picture."

Since moving into his new house Michael has begun to build up a new collection of recordings.

"I had to get rid of all my old records because, with this new hi-fi equipment, the slightest scratch sounded like a machine-gun going off," he explained.

The new records range from Duke Ellington to Beethoven, from George Shearing to the Beatles. "I like to play Hit Parade numbers when I feel gloomy in the mornings," he said.

Looking down from the walls are three paintings he bought recently. All are the work of Harold Wood.

"I think his work is brilliant," said Caine. "I'm not the only one; I bought those paintings for £50 each, I've had them only three months and they're now worth £250 each."

All this elegance is a far cry from the slum-clearance area in the Old Kent Road, and the battered Victorian house at Camberwell, where Caine lived as a child.

"The house was originally yellow brick," he recalled, "but by the time we moved in, it was black brick. Three families shared the house and we had a floor each; a lounge-cum-kitchen and a double bedroom with a cot in the corner for me. There was only one toilet and we had to walk all the way downstairs to the basement. It was far from luxurious, I can tell you!"

Unhappy memories

Later, when his brother was born, the cot was replaced by a bed which they shared—still in the same room as their parents.

His father, who had finished his time in India with the Royal Horse Artillery, was on the dole.

"He wasn't a lazy man," Caine said. "There just *was* no work. Those were the days of bread tickets and the means-tests."

Eventually, his father got a job at Billingsgate Fish Market. He worked there until his death seven years ago.

"HE WAS AN EXTRAORDINARILY STRONG MAN," CAINE RECALLED. "AS A YOUNGSTER I REMEMBER GOING TO THE FISH MARKET WITH HIM ON SUNDAY MORNINGS AND MARVELLING AT HIS STRENGTH AS HE HURLED THOSE GREAT BOXES OF FISH ABOUT. IF THE AVERAGE MAN TRIED TO OPEN A BOX THAT WAS NAILED DOWN IT WOULD TAKE AGES, BUT MY FATHER COULD RIP OPEN A BOX, PACK IT WITH FRESH ICE AND HAVE IT BANGED DOWN AGAIN AT THE RATE OF ONE EVERY TEN SECONDS.

"He earned only about £4 a week, but we never missed a meal. Basic food was cheap in those days and my mother seemed to manage.

"She was the very best type of Cockney mother—a small, chubby, rosy woman with real warmth," said Caine. "She always wore her hair in a bun and dressed in long clothes. She still does to this day."

Caine still goes to Brixton regularly every Sunday to have dinner with his mother. She lives in the same house where Caine and his ex-wife once had a flat.

"I never go upstairs," said Caine. "It's too full of memories I'd rather forget."

He talked again about his mother.

"She was always a very frugal woman and she still is. She's a good cook. In those days,

"You could

TASTES LUXURY

BY
GRAHAM
AND
HEATHER
FISHER

anything that was cold was made into shepherd's pie.

"I can't remember a time when I wasn't warmly dressed," continued Caine. "My mother was a great one for shopping in places like the local market in East Lane. You could always buy a shirt or a pair of trousers there for 3d. 6d. or 9d. They were never dirty or ragged. My mother would never buy anything that had been sewn or patched. They were all clothes that children from rich homes had grown out of."

When Caine was four-years-old he went to the infants' school in John Ruskin street.

"I was the youngest child in the school and I became a sort of teacher's pet. Naturally, the other kids didn't approve. Because of my curly hair they called me 'Bubbles' and I was always in trouble with them."

When the war started Caine was evacuated. First he went to Berkshire, where he was unhappy, and then to Norfolk, which he calls "one of the happiest periods of my life."

To a child, brought up in the dirty streets of slummy London, the fields and woods of Norfolk were like a different world.

"SUDDENLY I WAS PLUCKED OUT OF THE POORER, OVER-BUILT, OVER-POPULATED SECTION OF LONDON AND PLONKED DOWN IN THE COUNTRY WHERE YOU COULD SEE THE HORIZON. I SUDDENLY HAD A TREMENDOUS SENSE OF FREEDOM. I FELT I WANTED TO RUN AND KEEP ON RUNNING," CAINE REMEMBERED.

"War-time should have been the lean years, but, for us, they were the fat years. There was always bacon going. I used to catch rabbits. Harvesting was wonderful . . . it was all new and exciting and I loved every minute of it.

Gracious living. . .

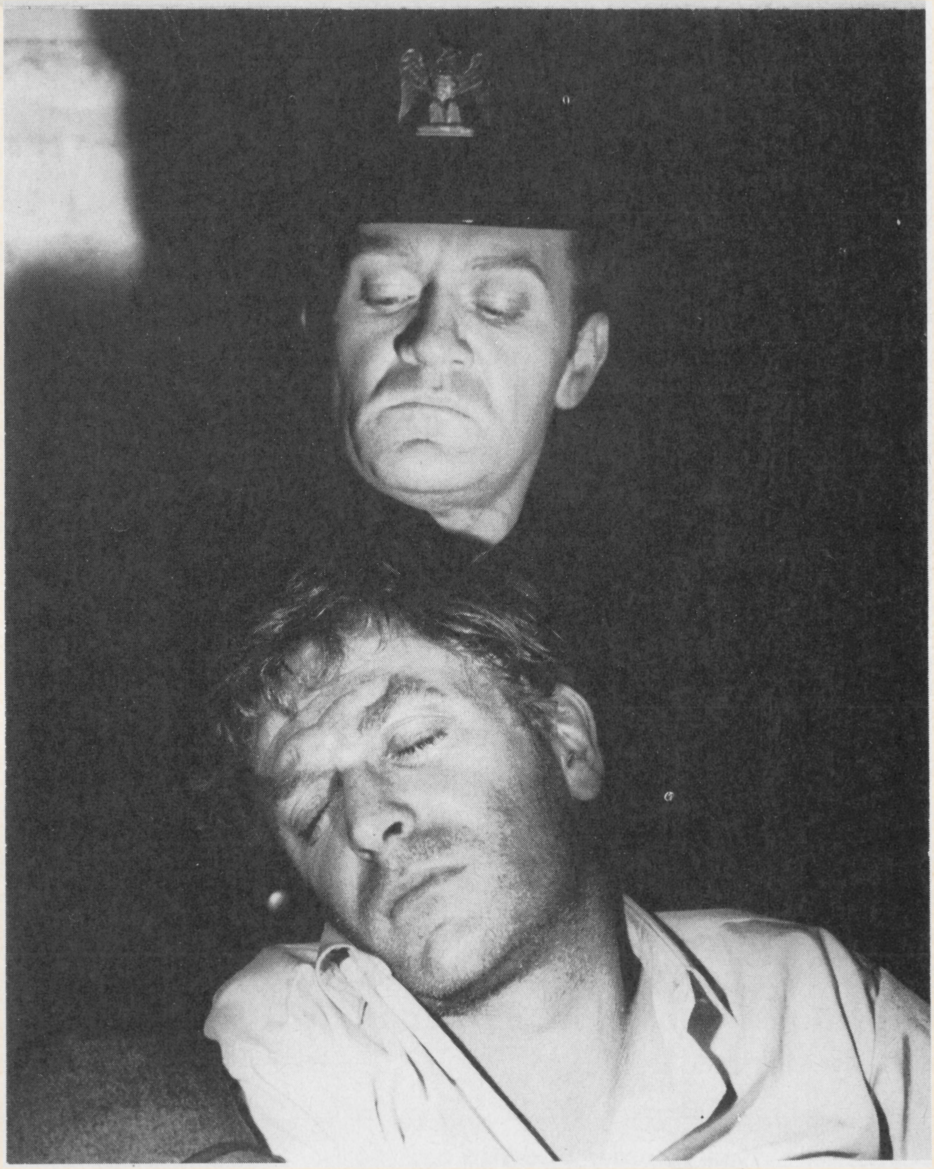
"I had an airgun which I used for shooting rats. You could get 6d. for a rat's tail because they destroyed the wheat. I became quite a good shot.

"I also got a couple of hutches and started breeding pet rabbits. I sold the babies for 6d. each and got 1s. 6d. for Belgian hares; they weren't really hares at all but rabbits with long, floppy ears.

"I used to go to market with the farmer and helped him drive the cows and sheep. I had my own horse—a huge animal named Lottie. There was a great friendship between us."

Later, when his mother went to work as cook to a wealthy timber merchant who lived in the village, young Caine had his first glimpse of gracious living.

"The merchant and his family lived in a beautiful house and we moved into the servants' quarters. On special occasions—Christmas and holidays—we were allowed through to the other part of the house. It was my first experience of luxurious living . . . fitted carpets, french windows looking out on to huge lawns, tea out of bone china cups, sandwiches with the crusts cut off the bread.



Caine undergoing torture in a tense scene from *The Ipcress File*. The film could make him a star and soon he could command a star's salary.

"THERE WAS A VAST DIFFERENCE AND YOU COULDN'T HELP NOTICING IT. OUR QUARTERS WERE COMFORTABLE, BUT BEYOND THE DOOR THERE WAS THIS LUXURY . . . AND SUDDENLY I WANTED TO BE RICH."

As a youngster, Michael Caine wanted to be an actor. Today, he is an actor. He has proved, in *Zulu* and the TV play, *The Other Man*, that he is highly talented.

As a youngster, glimpsing luxury he never knew existed, he also wanted to be rich.

And rich he may become in the near future. The elegant furnishings of his mews house, as he admitted, were bought with money borrowed from the bank . . . borrowed on the strength of his contract. But now *The Ipcress File* could make him a star. Soon he may command a star's salary.

Michael may not be home and dry. But he's almost there. It doesn't look as if anything will stop him now.

The End

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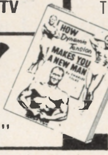

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Katrina and the Stars

ARIES

22nd March to 20th April

Interwoven with many happy events and social evenings are elements of jealousy. Firm but tactful action may be needed to settle one of your more personal problems. Lack of patience could spoil everything.

TAURUS

21st April to 21st May

You seem to be looking on the black side of things this month. Cheer up! There is nothing that you cannot solve with a more optimistic spirit. Romance is likely and now is the time to be socially active.

GEMINI

22nd May to 21st June

Financial gains are indicated and an enterprise that you had written-off may now begin to pay dividends. A busy month lies ahead, and careful planning is needed. Heed advice from a loved one.

CANCER

22nd June to 23rd July

Close friends may try your patience by unexpected calls at inconvenient times, but keep your temper. At least one of your acquaintances may put forward a proposal that could alter your whole way of life. Financially, prospects look very bright.

LEO

24th July to 23rd August

The next few weeks could find you on a gay social whirl, so don't be afraid to enjoy yourself. A new and exciting friendship or romance seems likely for the young and unattached, and important news at work may change several of your plans.

VIRGO

24th August to 23rd September

Any feeling of tension you have been experiencing will now disappear and great progress in all your personal affairs can be made. Just one warning—a meeting with an "old flame" could place you in difficulties at home, so be tactful!

LIBRA

24th September to 23rd October

You may feel restless this month and find it difficult to keep to routine. However, try to avoid acting on impulse. The second week is good for travel and the last week promises exciting news from a distance.

SCORPIO

24th October to 22nd November

Events are going to play on your emotions. An unexpected telephone call is liable to upset your current plans, but it will be to your benefit. Legal documents need careful scrutiny. Try to relax a little more.

SAGITTARIUS

23rd November to 22nd December

This month will test your ability to remain calm. There will be several important personal decisions to make which can affect your family set-up, and these will require thought. A rash move now could affect you adversely for a long time to come.

CAPRICORN

23rd December to 20th January

Turn on all your charm in anticipation of a new friendship which may bring lasting happiness. Unexpected financial gains can come to those engaged in business on their own and, for those who are employed by others, promotion is in the air.

AQUARIUS

21st January to 19th February

This is a month of mixed fortunes and most of your affairs stay at a standstill. Be careful when pursuing any pet schemes or notions that occur to you, as there are indications that they could prove costly. Leave any important decisions until the end of the month when your mind will be clearer.

PISCES

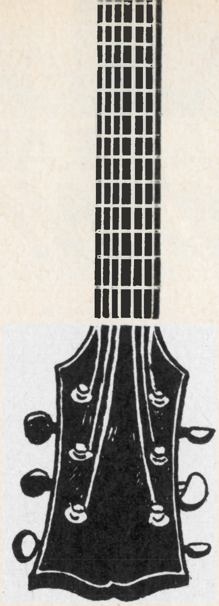
20th February to 21st March

Generally, this appears to be a busy period and you will find you have very little time to yourself. However, be careful of upsetting anyone close to you through neglect because of the demands on your time. Don't take on more than you can comfortably handle.

FREE READER SERVICE

KATRINA has prepared special Star Readings for readers of Showtime. Write (in block letters, please) your name, address and birthdate on a postcard to: Katrina, Showtime, 161 FleetStreet, London, E.C.4. (Offer applies only to those over 18.)

Georgie's Five Steps To Stardom



THE DICK TATHAM COLUMN

all the latest pop news

HE is Britain's Rhythm 'n' Blues star of 1965. Unlike many pop stars, his success has not come overnight; he's had to work long and hard for it. Now there is a plan to film his life. Here, in advance, is a step-by-step outline of his story . . . the story of how Georgie Fame found success.

STEP ONE: The Kid With A Craze

BACK in the early 1950's he was known as Clive Powell. His home, in Leigh, Lancashire, was a terraced house in humble, cobbled Cotton Street. The street was well named, for most of the men who lived there worked in the local cotton mills. The alternative was the coalmine, a convenient 200 yards away.

Clive Powell knew early on that he didn't want to spend his life working in either the mills or the mine, and it didn't take him long to realise what the glittering alternative might be. He wanted to enter the world of show-business. His dad was in it—as a part-time piano player. His Aunt Bessie, who lived next door but one, was a dance teacher. His mother and his Uncle Jack weren't actually connected with showbusiness—but they were great at putting on an act! The fact that they all wanted to help him was encouraging to young Clive. They were right on his wavelength.

But when he was nine, fate struck him a terrible blow: his mother died. He has never forgotten the long months in which she lay ill, his grief at her death and the frightening thought that her help and encouragement were lost forever.

"*But gradually,*" he recalls today, "*I got going again as a boy performer in local amateur shows. Dad, Aunt Bessie and Uncle Jack did all they could to help. This went on for years, though when I left school, and went to work as a weaver in the cotton mill, I knew I would be on the watch for a break into full-time show business. I had a craze to succeed. As it happened, my chance came while I was on holiday . . .*"

STEP TWO: Big Break At Butlin's

THE place: Butlin's, Pwllheli. The time: summer 1958. Clive Powell, now 15, was imitating Jerry Lee Lewis at a piano in one of the bars. The resident bandleader, Rory Blackwell, listened to his efforts and offered the newcomer a job in the band.

"Dad was doubtful at first as I was so young. But he agreed in the end. I was rarin' to leave the mill."

Fame: no overnight success . . .

After Butlin's, Clive kept in touch with Rory Blackwell and, early in 1959, they arrived in London to try their luck . . .

STEP THREE: From Bart To Parnes

FOR Clive Powell there were tough months in 1959. Then Lionel Bart came into the picture. There was talk of a part for Rory in Bart's "Fings Ain't Wot They Used T'Be." Bart went to see Rory at an Islington ballroom and happened to hear Clive performing. Later he introduced him to Larry Parnes and, soon after, Clive joined the Parnes stable of beat stars. And that was when he changed his name to Georgie Fame.

"*I was thrilled,*" he recalls today. "*I became one of the Blue Flames, a group that was used to back top performers like Billy Fury and Marty Wilde. I even got a solo spot in one show. I remember there was a backstage hitch during a performance and I rushed to the mike and filled in with a few numbers. To my delight Larry Parnes told me to carry on doing a couple of songs every night from then on.*"

Georgie Fame now had experience as a solo performer and as a member of Billy Fury's regular backing group. Then, just before Christmas in 1961, Georgie's hopes of stardom took a shattering dive. There was a disagreement with Parnes, and Georgie and the Blue Flames found themselves out on their own.

STEP FOUR: R & B At The Flamingo

"THAT upset meant another tough period," Georgie recalls. "I was broke over Christmas and for a long time after. I just *had* to stay in London to keep an eye open for any possible breaks. The person who helped me tremendously at that time was Mike O'Neill, who was working under the name Nero and had a group called the Gladiators!

"He let me stay at his Soho flat for nothing; that solved the problem of what to do at night. What to do during the day wasn't so easily solved. I had little work and hardly any money. Mike suggested I should kill time playing his disc collection. Neither of us realised it, but that simple idea became the key to my whole future. Many of Mike's discs, you see, were rhythm 'n' blues and, playing them, I thought the music was so fabulous, I decided that I would just *have* to try it myself."

It was rhythm 'n' blues which led to the break back for Georgie. He and the Blue Flames were given a small spot at the Flamingo Club in Soho. However, they were such a hit that they were given more and more dates there. Finally, "Georgie Fame at the Flamingo" became a magic phrase among London's R & B fans.

Georgie realised at this time that he needed just one thing to boost him to the top of the pop world: a hit disc.

STEP FIVE: Yeh! Yeh!—It's Fame!

"THERE were times, during the months that followed, when I thought that hit disc would never come my way," Georgie confesses today.

SHOWTIME
PORTRAIT GALLERY

DUSTY SPRINGFIELD

What do pop stars do on their day off? Dusty Springfield and Gerry Marsden take a stroll round London enjoying the fresh air. Our photographer caught up with them . . .

"I had high hopes for my first single. *Do The Dog*. It was a track we had recorded 'live' at the Flamingo and was issued on an LP in September, 1963. The disc made no impact on the charts and I was bitterly disappointed. In fact, I had to wait over 15 months before my hit came along. During that time two more singles, two LPs and an EP were released without causing any sensations.

"Then came *Yeh! Yeh!* When I got the news that it had crashed into the charts and was being tipped as a possible number one, I almost went and stood on my head in Piccadilly Circus with excitement.

"*When, later, I heard a film of my life was being planned, it made things complete.* 'This will put Cotton Street on the map,' *I said to myself. The only thing is, they'll have to put back the cobbles if they want to film my early days on the exact locations; they surfaced them over two or three years ago!*"

GERRY

1ST FOLD ▼ BACK

2ND FOLD ▼ BACK

FLAP A

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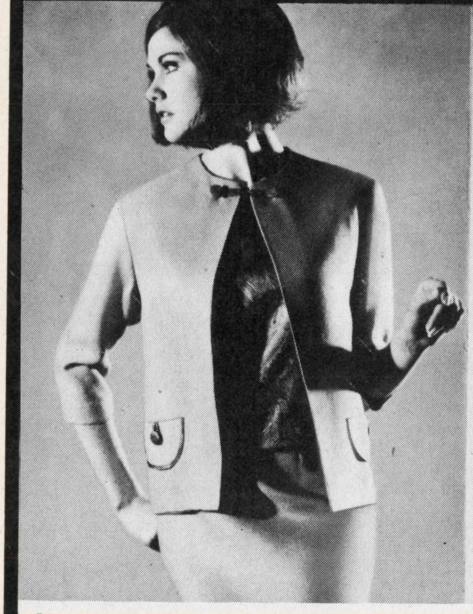

Smart 3-piece suit in fashionable turquoise with pencil skirt and multi-colour blouse. Mock pocket flaps and link fastening on jacket are trimmed with blouse cloth.

A rayon fancy weave light-weight duster coat, single breasted with self-covered buttons. Three-quarter sleeves, two patch pockets and a detachable scarf.

A romantic pink Courtelle dress. Two buttons trim the fold which runs from neck to hem. Can be worn with or without the stiffened belt.

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FLAP B

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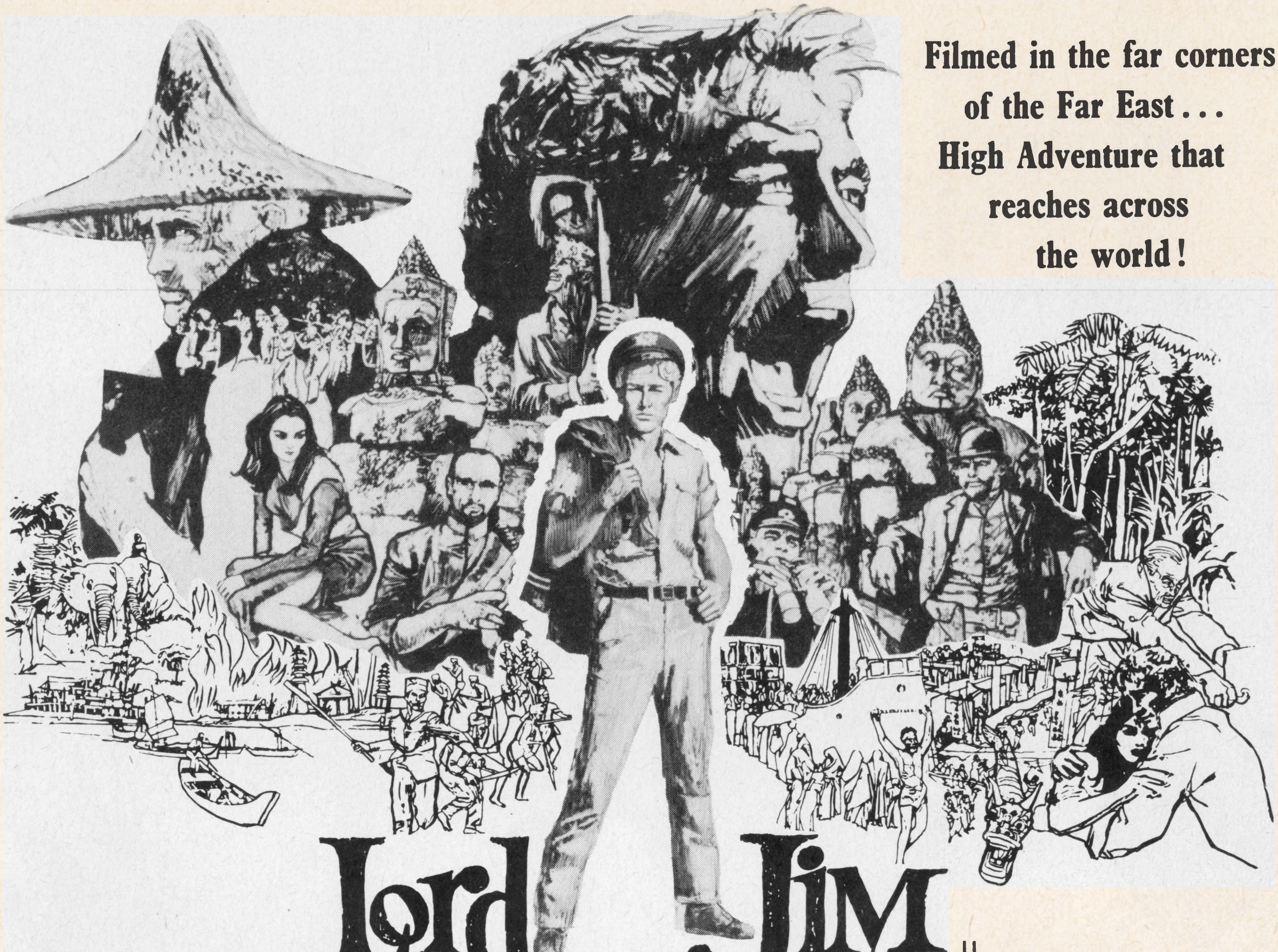

Lord Jim

U

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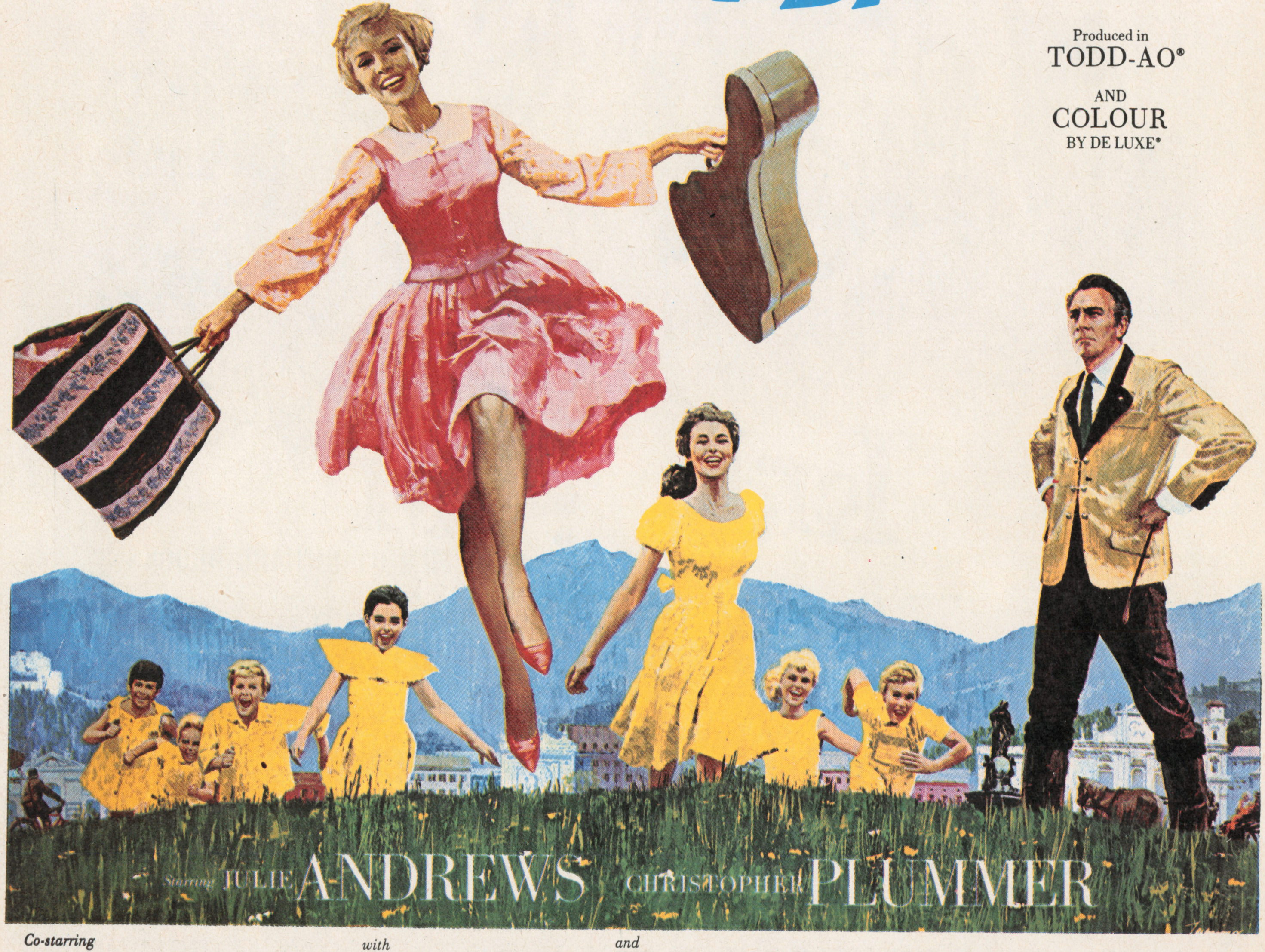

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Have you got what it takes to be a PERFECT HUSBAND?

You couldn't describe Jack Lemmon as being the perfect husband in his new film, *How To Murder Your Wife*. The title itself suggests that the character he plays leaves a lot to be desired when it comes to being a hubby.

How to murder your wife! What a strange and terrifying lesson for a man to take. It's enough to make any wife fall into a faint!

Continued overleaf

Something on his mind? Virna Lisi seems to think so.

A girl might consider Stanley Ford the perfect husband, but his wife finds out there are snags she had not anticipated. This scene is from the new comedy, *How To Murder Your Wife*, starring Jack Lemmon, Virna Lisi and Terry-Thomas.

A Showtime report designed to help married males and those about to take the plunge

In *How To Murder Your Wife* Lemmon is quick to turn sour on his marriage. Even the sugar-sweet charms of Virna Lisi can't dilute the bitter taste in his mouth. In the film Jack plays a wealthy bachelor, Stanley Ford, who draws a popular adventure strip-cartoon, "Bash Brannigan, Secret Agent," which is widely syndicated.

Ford is a man who takes his work seriously; assisted by his valet (Terry-Thomas) he 'acts-out' his strips, with the help of hired actors, before drawing the new adventures. In the make-believe escapades, he plays the cartoon hero himself. Then something happens which is far from fiction!

Although he has always been a confirmed bachelor Stanley wakes up one morning to find a *Mrs. Ford* by his side. The night before he went to a wild party and, during the evening's festivities, had, apparently, married one of the guests.

Although the girl is a real charmer Stanley wants to get a divorce immediately. However, this does not prove so easy, so he decides to frighten the girl into leaving him. In his cartoon strip he 'marries' the new Mrs. Ford to Bash Brannigan and then, in the story, sets out to commit the perfect murder—with her as the victim. The plan works perfectly—his wife disappears. The only trouble is, Stanley finds himself arrested for doing away with his wife and the glaring evidence is his own cartoon strip.

Although the hero Lemmon plays in this amusing comedy is far from being a girl's idea of the perfect husband, in real life many might consider Jack a rare catch. Certainly actress Felicia Farr was made 'the happiest girl in the world' when she married him in 1962.

"Me—a perfect husband? No," says Lemmon. "But what man is perfect? The important thing is to try to be as near perfect as possible. A husband should be kind and understanding; he should be loyal and fun to be with. There are many qualities he should possess and, if he hasn't got them, he should do something about it."

Although Jack mentions a few of the qualities a man needs before he can be considered the perfect—or near-perfect—husband, I decided to investigate further.

"Which quality do you think is most important?" is the question I put to several show business personalities. This is what they had to say . . .

RICHARD BRIERS

of *The Marriage Lines*

(married to Ann Davies)

I think tenderness and a sense of humour are most important. No other quality is worth anything without them. I know in our case these qualities have become stronger; they have brought us closer together.

To begin with I wasn't a very good husband; like most struggling actors I was selfish. But now I have lost that characteristic. I have also learned to laugh when there are problems and to be tender when my wife is worried or upset about something. Sometimes it is difficult for a man to understand why a woman is upset or worried; I think the man who manages to be tender at moments like this will do a lot to keep his marriage happy.

They look happy but Stan was a dedicated bachelor—and when he finds he can't get a quick divorce . . .

ROY CASTLE (married to Fiona Dickson)

A writer once said that a man should choose for his wife the sort of woman he would have as a friend if she were a man. Although I don't completely agree with that, I can see what he was getting at; I think friendship is a very important quality. I think it is very necessary.

If you are good friends with each other, and able to enjoy each other's company the whole time, this is a wonderful help in marriage. Where there is real friendship there is never jealousy.

DAVID WESTON (single)

Generosity is a quality that is most important in marriage. By that I don't mean a husband who spends a lot of money on his wife; I mean a man with a generous nature. For instance, when his wife is in the wrong a husband could be generous in that he won't make a fuss about it. He should also be generous with his compliments and let her know that she is appreciated. In marriage there are many compromises; he can show generosity in these, too.

PATRICK WYMARK (married to Olwen Buck)

I put curiosity high on my list. A woman, even when she has been a housewife for several years, likes to think she is, in some way, unique and mysterious. If a man lets a woman know that she holds a fascination for him it is a great booster. It makes her feel good.

JAMES MACARTHUR (married to an actress)

Appreciation is vastly important. In some marriages the husband tends to take things for granted. A little smile of thanks means a lot to a woman no matter how small or unimportant the thing is that she has done. Men don't like to be taken for granted; women like it even less. And a bunch of flowers can sometimes mean more than the most expensive mink coat in the world.

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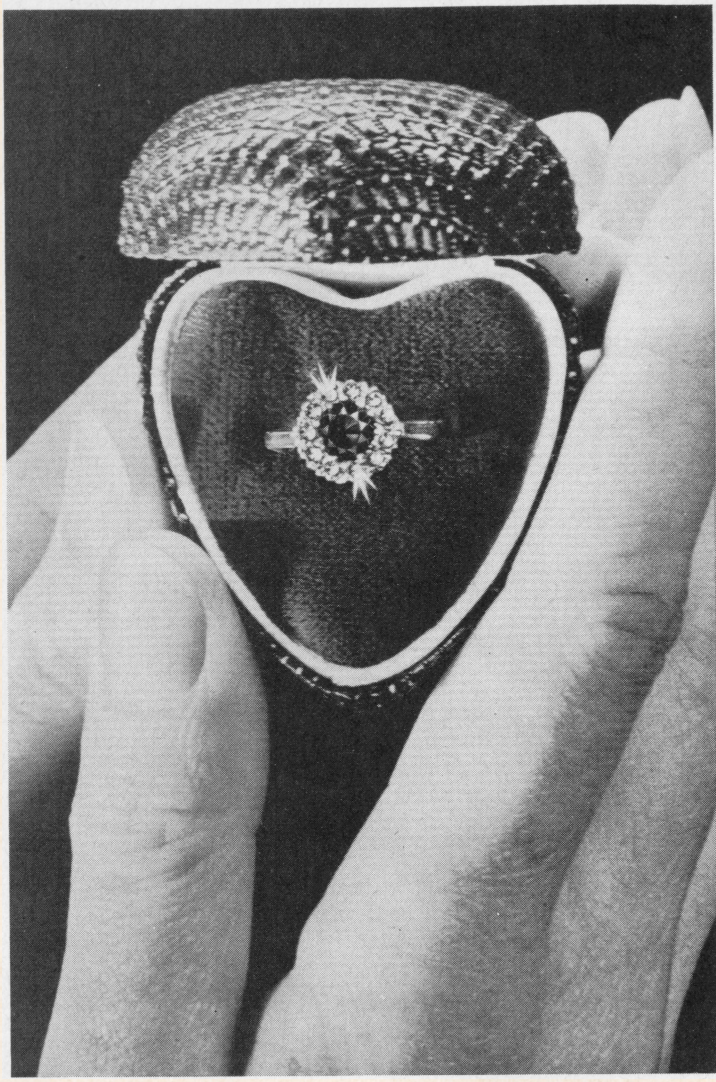

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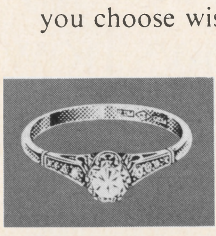

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